

THE
P L A Y S
OF
WILLIAM SHAKSPEARE.
VOLUME THE FOURTH.

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P L A Y S
OF
WILLIAM SHAKSPEARE.
VOLUME THE FOURTH.

CONTAINING
GLOSSARIAL INDEX.
TEMPEST.
TWO GENTLEMEN OF VERONA.

B A S I L:

Printed and fold by J. J. TOURNEISEN.
M. DCC. IC.



TEMPEST.*

Vol. IV.

B

* TEMPEST.) *The Tempest* and *The Midsummer Night's Dream* are the noblest efforts of that sublime and amazing imagination peculiar to Shakspeare, which soars above the bounds of nature without forsaking sense; or, more properly, carries nature along with him beyond her established limits. Fletcher seems particularly to have admired these two plays, and hath wrote two in imitation of them, *The Sea Voyage* and *The Faithful Shepherdess*. But when he presumes to break a lance with Shakspeare, and write in emulation of him, as he does in *The False One*, which is the rival of *Antony and Cleopatra*, he is not so successful. After him, Sir John Suckling and Milton caught the brightest fire of their imagination from these two plays; which shines fantastically indeed in *The Goblins*, but much more nobly and serenely in *The Mask at Ludlow Castle*.

WARBURTON.

No one has hitherto been lucky enough to discover the romance on which Shakspeare may be supposed to have founded this play, the beauties of which could not secure it from the criticism of Ben Jonson, whose malignity appears to have been more than equal to his wit. In the induction to *Bartholomew Fair*, he says: "If there be never a servant monster
" in the fair, who can help it, he says, nor a nest of
" antiques? He is loth to make nature afraid in his plays,
" like those that beget *Tales*, *Tempests*, and such like
" drolleries." STEEVENS.

I was informed by the late Mr. Collins of Chichester, that Shakspeare's *Tempest*, for which no origin is yet assigned, was formed on a romance called *Aurelio and Isabella*, printed in Italian, Spanish, French, and English, in 1588. But though this information has not proved true on examination, an useful conclusion may be drawn from it, that Shakspeare's story is some-where to be found in an Italian novel, at least that the story preceded Shakspeare. Mr. Collins had searched this subject with no less fidelity than judgement and industry: but his memory failing in his last calamitous indisposition, he probably gave me the name of one novel for another. I remember he added a circumstance, which may lead to a discovery, — that the principal character of the romance, answering to Shakspeare's Prospero, was a chemical negromancer, who had bound a spirit like Ariel to obey his call, and perform his services. It was a common pretence of dealers in the occult sciences to have a demon at command.

At least Aurelio, or Orelia, was probably one of the names of this romance, the production and multiplicity of gold being the grand object of alchemy. Taken at large, the magical part of the *Tempest* is founded on that sort of philosophy which was practised by John Dee and his associates, and has been called the Rosicrucian. The name Ariel came from the Talmudistick mysteries with which the learned Jews had infected this Science.

T. WARTON.

Mr. Theobald tells us, that *The Tempest* must have been written after 1609, because the Bermuda islands, which are mentioned in it, were unknown to the English until that year; but this is a mistake. He might have seen in Hackluyt, 1600, folio, a description of Bermuda, by Henry May, who was shipwrecked there in 1593.

It was however one of our author's last works. In 1598 he played a part in the original *Every Man in his Humour*. Two of the characters are *Prospero* and *Stephano*. Here Ben Jonson taught him the pronunciation of the latter word, which is always right in *The Tempest*.

“Is not this *Stephano*, my drunken butler?”

And always wrong in his earlier play, *The Merchant of Venice*, which had been on the stage at least two or three years before its publication in 1600.

“My friend *Stephano*, signify I pray you,” &c.

— So little did Mr. Capell know of his author, when he idly supposed his *school literature* might perhaps have been lost by the *dissipation of youth*, or the *busy scene of public life*!

FARMER.

This play must have been written before 1614, when Jonson sneers at it in his *Bartholomew Fair*. In the latter plays of Shakspeare, he has less of pun and quibble than in his early ones. In *The Merchant of Venice*, he expressly declares against them. This perhaps might be one criterion to discover the dates of his plays.

BLACKSTONE.

See Mr. Malone's attempt to ascertain the order of Shakspeare's plays, and a Note on *The cloud-capt Towers*, &c. Act. IV.

STEEVENS.

PERSONS represented. *

Alonso, *king of Naples.*

Sebastian, *his brother.*

Prospero, *the rightful duke of Milan.*

Antonio, *his brother, the usurping duke of Milan.*

Ferdinand, *son to the king of Naples.*

Gonzalo, *an honest old counsellor of Naples.*

Adrian, }
Francisco, } *lords.*

Caliban, *a savage and deformed slave.*

Trinculo, *a jester.*

Stephano, *a drunken butler.*

Master of a ship, Boatswain, and Mariners.

Miranda, *daughter to Prospero.*

Ariel, *an airy spirit.*

Iris, }
Ceres, }
Juno, } *spirits.*
Nymphs, }
Reapers, }

Other spirits attending on Prospero.

*S C E N E, the sea, with a ship; afterwards
an uninhabited island.*

* This enumeration of persons is taken from the folio 1623.

STEVENS.

T E M P E S T.

A C T I. S C E N E I.

On a Ship at Sea.

A Storm with Thunder and Lightning.

Enter a Ship-master and a Boatswain.

MASTER. Boatswain,² —

BOATS. Here, master: What cheer?

MAST. Good: Speak to the mariners: fall to't yarely,³ or we run ourselves aground: bestir, bestir.
(*Exit.*)

Enter Mariners.

BOATS. Heigh, my hearts; cheerly, cheerly, my hearts; yare, yare: Take in the top-fail; Tend to

² *Boatswain,*) In this naval dialogue, perhaps the first example of sailor's language exhibited on the stage, there are, as I have been told by a skilful navigator, some inaccuracies and contradictory orders. JOHNSON.

The foregoing observation is founded on a mistake. These orders should be considered as given, not at once, but successively, as the emergency required. One attempt to save the ship failing, another is tried. MALONE.

³ — *fall to't yarely,*) i. e. Readily, nimbly. Our author is frequent in his use of this word. So in *Decker's Satiromastix*:

"They'll make his muse as yare as a tumbler." STEEVENS.

Here it is applied as a sea-term, and in other parts of the scene. So he uses the adjective, A& V. sc. v: "Our ship is tight and yare." And in one of the *Henries*: "yare are our ships." To this day the sailors say, "fit yare to the helm." Again, in *Antony and Cleopatra*, A& II. sc. iii: "The tackles yarely frame the office." T. WARTON.

the master's whistle. — Blow, till thou burst thy wind,⁴ if room enough !

Enter ALONSO, SEBASTIAN, ANTONIO, FERDINAND, GONZALO, and others.

ALON. Good boatswain, have care. Where's the master ? Play the men.⁵

BOATS. I pray now, keep below.

ANT. Where is the master, boatswain ?

BOATS. Do you not hear him ? You mar our labour ; Keep your cabins : you do assist the storm.⁶

GON. Nay, good, be patient.

BOATS. When the sea is. Hence ! What care these roarers for the name of king ? To cabin : silence : trouble us not.

GON. Good ; yet remember whom thou hast aboard.

⁴ *Blow, till thou burst thy wind ; &c.*) Perhaps it might be read *Blow till thou burst, wind, if room enough.* JOHNSON.

Perhaps rather — *blow till thou burst thee, wind ! if room enough.* Beaumont and Fletcher have copied this passage in *The Pilgrim* :

“ — Blow, blow west wind,

“ Blow till thou rive ! ”

Again, in *Pericles Prince of Tyre*, 1609 :

“ 1st Sailor. Blow, and split thyself ! ”

Again, in *K. Lear* :

“ Blow winds, and burst your cheeks ! ”

The allusion in these passages, as Mr. M. Mason observes, is to the manner in which the winds were represented in ancient prints and pictures. STEEVENS.

⁵ *Play the men.*) i. e. act with spirit, behave like men.

So in *K. Henry VI.* P. I. Act I. sc. vi :

“ When they shall hear how we have play'd the men. ”

Again, in Marlowe's *Tamburlaine*, 1590, p. 2 :

“ Viceroy and peers of Turkey, play the men. ” Ω φίλοι, ἀνέρες, ἐστὲ, *Iliad.* V. v. 529. STEEVENS.

Again, in Scripture, 2 Sam. x. 12 : “ Be of good courage, and let us play the men for our people. ” MALONE.

⁶ — *assist the storm.*) So in *Pericles* :

“ Patience, good Sir ; do not assist the storm. ” STEEVENS.

BOATS. None that I more love than myself. You are a counsellor; if you can command these elements to silence, and work the peace of the present,⁷ we will not hand a rope more; use your authority. If you cannot, give thanks you have liv'd so long, and make yourself ready in your cabin for the mischance of the hour, if it so hap. — Cheerly, good hearts — Out of our way, I say. (Exit.

⁸ GON. I have great comfort from this fellow: methinks, he hath no drowning mark upon him; his complexion is perfect gallows. Stand fast, good fate, to his hanging! make the rope of his destiny our cable, for our own doth little advantage! If he be not born to be hang'd, our case is miserable. (Exeunt.

Re-enter Boatswain.

BOATS. Down with the top-mast; yare; lower, lower; bring her to try with main-course.⁹ (*A cry within.*) A plague upon this howling! they are louder than the weather, or our office. —

⁷ — of the present,) i. e. of the present instant.

So in the 15th Chapter of the 1st Epistle to the Corinthians:

“ — of whom the greater part remain unto this present.”

STEEVENS.

⁸ Gonzalo.) It may be observed of Gonzalo, that, being the only good man that appears with the king, he is the only man that preserves his cheerfulness in the wreck, and his hope on the island. JOHNSON.

⁹ — bring her to try with main-course.) Probably from Hackluyt's *Voyages*, 1598: “And when the barke had way, we cut the hauser, and so gate the sea to our friend, and tried out all that day with our maine course.” MALONE.

This phrase also occurs in Smith's *Sea-Grammar*, 1627, 4^o, under the article *How to handle a ship in a storme*. “Let us lie at Trie with our maine course; that is, to hale the tacke aboard, the sheat close aft, the boling set up, and the helme tied close aboard.” p. 40. STEEVENS.

Re-enter SEBASTIAN, ANTONIO, and GONZALO.
 Yet again? what do you here? Shall we give o'er,
 and drown? Have you a mind to sink?

SEB. A pox o' your throat! you bawling,
 blasphemous, incharitable dog!

BOATS. Work you, then.

ANT. Hang, cur, hang! you whoreson, insolent
 noise-maker, we are less afraid to be drown'd
 than thou art.

GON. I'll warrant him from drowning; though
 the ship were no stronger than a nut-shell, and
 as leaky as an unstanch'd wench.²

BOATS. Lay her a-hold, a-hold;³ set her two
 courses; off to sea again,⁴ lay her off.

Enter Mariners wet.

MAR. All lost! to prayers, to prayers! all lost!
 (*Exeunt.*)

BOATS. What, must our mouths be cold?

GON. The king and prince at prayers! let us
 assist them,
 For our case is as theirs.

² — an unstanch'd wench,) Unstanch'd, I am willing to believe,
 means incontinent. STEEVENS.

³ Lay her a-hold, a-hold;) To lay a ship a-hold, is to bring her
 to lie as near the wind as she can, in order to keep clear of the
 land, and get her out to sea. STEEVENS.

⁴ — set her two courses; off to sea again,) The courses are
 the main sail and fore sail. This term is used by Raleigh, in
 his *Discourse on Shipping*. JOHNSON.

The passage, as Mr. Holt has observed, should be pointed,
 Set her two courses; off, &c.

Such another expression occurs in Decker's *If this be not a good
 Play, the Devil is in it*, 1612:

"— off with your Drablers and your Banners; out with
 your courses." STEEVENS.

SEB. I am out of patience.

ANT. We are merely 'cheated of our lives by drunkards. —

This wide-chopp'd rascal; — 'Would, thou might'st lie drowning,
The washing of ten tides!

GON. He'll be hang'd yet;
Though every drop of water swear against it,
And gape at wid'st to glut him.⁶

(*A confused noise within.*) Mercy on us! — We split, we split! — Farewell, my wife and children! — Farewell, brother! — We split, we split, we split! —

ANT. Let's all sink with the king. (*Exit.*)

⁵ — merely —) In this place signifies *absolutely*. In which sense it is used in *Hamlet*, Act I. sc. iii :

" — Things rank and gross in nature

" Possess it *merely*."

Again, in Ben Jonson's *Poetaster* :

" — at request

" Of some mere friends, some honourable Romans."

STEEVENS.

⁶ — to glut him.) Shakspeare probably wrote, *l'englut him*, to swallow him; for which I know not that *glut* is ever used by him. In this signification *englut*, from *engloutir*, French, occurs frequently, as in *Henry VI* :

" — Thou art so near the gulf

" Thou needs must be *englutted*."

And again, in *Timon* and *Othello*. Yet Milton writes *glutted off* for *swallowed*, and therefore perhaps the present text may stand.

JOHNSON.

Thus in Sir A. Gorges's translation of *Lucan*, B. VI :

" — oylie fragments scarcely burn'd,

" Together she doth scrape and *glut*."

i. e. swallow. STEEVENS.

⁷ *Mercy on us*, &c. — *Farewell, brother!* &c.) All these lines have been hitherto given to Gonzalo, who has no brother in the ship. It is probable that the lines succeeding the *confused noise within* should be considered as spoken by no determinate characters. JOHNSON.

The hint for this stage direction, &c. might have been received from a passage in the second book of *Sidney's Arcadia*, where

SEB. Let's take leave of him. (Exit.

GON. Now would I give a thousand furlongs of sea for an acre of barren ground ; long heath , brown furze,⁸ any thing : The wills above be done ! but I would fain die a dry death. (Exit.

S C E N E II.

The island : before the cell of Prospero.

Enter PROSPERO and MIRANDA.

MIRA. If by your art, my dearest father, you have Put the wild waters in this roar , allay them : The sky, it seems, 'would pour down stinking pitch, But that the sea,⁹ mounting to the welkin's cheek, Dashes the fire out. O, I have suffer'd With those that I saw suffer ! a brave vessel, Who had no doubt some noble creatures² in her ,

the shipwreck of Pyrocles is described , with this concluding circumstance : " But a monstrous cry , begotten of many roaring voyces , was able to infect with feare , " &c. STEEVENS.

⁸ *An acre of barren ground ; long heath , brown furze , &c.)* Sir T. Hanmer reads *ling*, heath, broom, furze. — Perhaps rightly, though he has been charged with tautology. I find in Harrison's description of Britain , prefixed to our author's good friend Holinshed, p. 91 : " Brome, heth, firze, brakes, whinnes, *ling*," &c. FARMER.

Mr. Tollet has sufficiently vindicated Sir Thomas Hanmer from the charge of tautology, by favouring me with specimens of three different kinds of heath which grow in his own neighbourhood. I would gladly have inserted his observations at length ; but, to say the truth, our author, like one of Cato's foldiers who was bit by a serpent ,

Ipse latet penitus congesto corpore mersus. STEEVENS.

⁹ *But that the sea , &c.)* So , in *King Lear* :

" The sea in such a storm as his bare head

" In hell-black night endur'd , would have buoy'd up ,

" And quench'd the stelled fires." MALONE.

² — *creatures in her ,)* The old copy reads — creature ; but

Dash'd all to pieces. O, the cry did knock
Against my very heart! Poor souls! they perish'd,
Had I been any god of power, I would
Have sunk the sea within the earth, or e'er³
It should the good ship so have swallow'd, and
The freighting souls within her.

PRO. Be collected;
No more amazement: tell your piteous heart,
There's no harm done.

MIRA. O, woe the day!

PRO. No harm.⁴
I have done nothing but in care of thee,
(Of thee, my dear one! thee, my daughter!) who
Art ignorant of what thou art, nought knowing
Of whence I am; nor that I am more better⁵

the preceding as well as subsequent words of Miranda seem to demand the emendation which I have received from Theobald.

STEEVENS.

³ — or e'er —) i. e. before. So, in *Ecclesiastes*, xii. 6:
"Or ever the silver cord be loosed, or the golden bowl be
broken —." Again, in our author's *Cymbeline*:

"— or e'er I could

"Give him that parting kiss —." STEEVENS.

⁴ Pro. No harm.) I know not whether Shakspeare did not make
Miranda speak thus:

O, woe the day! no harm?

To which Prospero properly answers:

I have done nothing but in care of thee.

Miranda, when she speaks the words, O, woe the day! supposes, not
that the crew had escaped, but that her father thought differ-
ently from her, and counted their destruction no harm. JOHNSON.

⁵ — more better —) This ungrammatical expression is very
frequent among our oldest writers. So, in the *History of Helyas
Knight of the Swan*, bl. l. no date: imprinted by William Copland.
"And also the more sooner to come, without prolixity, to the true
Chronicles," &c. Again, in the *True Tragedies of Marius and
Scilla*, 1594.

"To wait a message of more better worth,"

Again, *ibid.*

"That hale more greater than Cassandra now." STEEVENS.

Than Prospero, master of a full poor cell,⁶
And thy no greater father.

MIRA. More to know
Did never meddle with my thoughts.⁷

PRO. 'Tis time
I should inform thee further. Lend thy hand,
And pluck my magick garment from me. — So ;
(*Lays down his mantle.*
Lie there my art. ⁸ — Wipe thou thine eyes, have
comfort.

The direful spectacle of the wreck, which touch'd
The very virtue of compassion ⁹ in thee,
I have with such provision in mine art
So safely order'd, that there is no soul — ²

⁶ — *full poor cell*,) i. e. a cell in a great degree of poverty. So in *Antony and Cleopatra* : " I am full sorry,"

STEEVENS.

⁷ *Did never meddle with my thoughts.*) i. e. mix with them. To meddle is often used, with this sense, by Chaucer. Hence the substantive *medley*. The modern and familiar phrase by which that of Miranda may be explained, is — *never entered my thoughts* — *never came into my head*. STEEVENS.

It should rather mean *to interfere*, *to trouble*, *to busy itself*, as still used in the North, e. g. *Don't meddle with me*; i. e. Let me alone, Don't molest me. RITSON.

See Howell's *Dict.* 1660, in v. *to meddle*; "*se mesler de.*"

MALONE.

⁸ *Lie there my art.*) Sir W. Cecil, lord Burleigh, lord high treasurer, &c. in the reign of queen Elizabeth, when he put off his gown at night, used to say, *Lie there, lord treasurer*. Fuller's *Holy State*, p. 257. STEEVENS.

⁹ — *virtue of compassion* —) Virtue; the most efficacious part, the energetic quality; in a like sense we say, *The virtue of a plant is in the extract*. JOHNSON.

² — *that there is no soul* —) Thus the old editions read; but this is apparently defective. Mr. Rowe, and after him Dr. Warburton, read *that there is no soul lost*, without any notice of the variation. Mr. Theobald substitutes *no foil*, and Mr. Pope follows him. To come so near the right, and yet to miss it, is

No, not so much perdition as an hair,
Betid to any creature in the vessel³
Which thou heard'st cry, which thou saw'st sink.
Sit down;
For thou must now know further.

MIRA. You have often
Begun to tell me what I am; but stopp'd
And left me to a bootless inquisition;
Concluding, *Stay, not yet.* —

PRO. The hour's now come;
The very minute bids thee ope thine ear.
Obey, and be attentive. Can'st thou remember
A time before we came unto this cell?
I do not think thou can'st; for then thou wast not
Out three years old.⁴

MIRA. Certainly, sir, I can.

unlucky: the author probably wrote *no soil, no stain, no spot*:
for so Ariel tells,

*Not a hair perish'd;
On their sustaining garments not a blemish,
But fresher than before.*

And Gonzalo, *The rarity of it is, that our garments being drench'd
in the sea, keep notwithstanding their freshness and glosses.* Of this
emendation I find that the author of notes on *The Tempest* had a
glimpse, but could not keep it. JOHNSON.

— *no soul* —) Such interruptions are not uncommon to
Shakspeare. He sometimes begins a sentence, and before he conclu-
des it, entirely changes its construction, because another, more
forcible, occurs. As this change frequently happens in conversation,
it may be suffered to pass uncensured in the language of the stage.

STEEVENS.

³ — *not so much perdition as an hair,*

Betid to any creature in the vessel —) Had Shakspeare in his
mind St. Paul's consolatory speech to the ship's company, where
he assures them that though they were to suffer shipwreck "*not an
hair should fall from the head of any of them?*" Acts, xxvii. 34.
Ariel afterwards says, "*Not a hair perish'd.*" HOLT WHITE.

⁴ Out three years old.) i. e. Quite three years old, three years
old full-out, complete.

So, in the 4th act: "*And be a boy right out.*" STEEVENS.

PRO. By what? by any other house, or person?
Of any thing the image tell me, that
Hath kept with thy remembrance.

MIRA. 'Tis far off;
And rather like a dream, than an assurance
That my remembrance warrants: Had I not
Four or five women once, that tended me?

PRO. Thou had'st, and more, Miranda: But
how is it,
That this lives in thy mind? What see'st thou else
In the dark backward and abysm of time?⁴
If thou remember'st aught, ere thou cam'st here,
How thou cam'st here, thou may'st.

MIRA. But that I do not.

PRO. Twelve years since, Miranda, twelve years
since,
Thy father was the duke of Milan, and
A prince of power.

MIRA. Sir, are not you my father?

PRO. Thy mother was a piece of virtue, and
She said — thou wast my daughter; and thy father
Was duke of Milan; and his only heir
A princess; — no worse issued.⁶

⁴ — *abyss* of time?) i. e. *abyss*.

This method of spelling the word, is common to other ancient writers. They took it from the French *abyssme*, now written *abims*. So, in Heywood's *Brazen Age*, 1613:

"And chase him from the deep *abyssms* below." STEEVENS.

⁵ *Twelve years since, Miranda, twelve years since,*) *Years*, in the first instance, is used as a dissyllable, in the second as a monosyllable. But this, I believe, is a licence peculiar to the prosody of Shakspeare. STEEVENS.

⁶ *A princess; — no worse issued.*) The old copy reads — "And *princesss*." For the trivial change in the text I am answerable. *Issued* is descended. So, in Greene's *Card of Fancy*, 1608:

"For I am by birth a gentleman, and *issued* of such parents," &c. STEEVENS.

MIRA. O the heavens!
What foul play had we, that we came from thence?
Or blessed was't, we did?

PRO. Both, both, my girl:
By foul play, as thou say'st, were we heav'd thence;
But blessedly help hither.

MIRA. O, my heart bleeds
To think o' the teen ⁷ that I have turn'd you to,
Which is from my remembrance! Please you,
further.

PRO. My brother, and thy uncle, call'd
Antonio, —
I pray thee, mark me, — that a brother should
Be so perfidious! — he whom, next thyself,
Of all the world I lov'd, and to him put
The manage of my state; as, at that time,
Through all the signories it was the first,
And Prospero the prime duke; being so reputed
In dignity, and, for the liberal arts,
Without a parallel; those being all my study,
The government I cast upon my brother,
And to my state grew stranger, being transported,
And rapt in secret studies. Thy false uncle —
Dost thou attend me?

MIRA. Sir, most heedfully.

PRO. Being once perfected how to grant suits,
How to deny them; whom to advance, and whom ⁸
To trash for over-topping; ⁹ new created

⁷ — *teen* —) is sorrow, grief, trouble. So, in *Romeo and Juliet*,
" — to my *teen* be it spoken." STEEVENS.

⁸ — *whom to advance*, and *whom* —) The old copy has *who*
in both places. Corrected by the editor of the second folio.

MALONE.

⁹ *To trash for over-topping*;) *To trash*, as Dr. Warburton observes,
is to cut away the superfluities. This word I have met with in

The creatures that were mine ; I say, or chang'd
them,

books containing directions for gardeners, published in the time of queen Elizabeth.

The present exclamation may be countenanced by the following passage in Warner's *Albion's England*, 1602; B. X. ch. 57:

"Who suffreth none by might, by wealth or blood to overtopp,

"Himself gives all preferment, and whom listeth him doth lop."

Again in our author's *K. Richard II*:

"Go thou, and, like an executioner,

"Cut off the heads of too-fast-growing sprays

"That look too lofty in our commonwealth."

Mr. Warton's note, however, on — "*trash* for his quick hunting," in the second act of *Othello*, leaves my interpretation of this passage somewhat disputable.

Mr. M. Mason observes that *to trash* for overtopping, "may mean to lop them, because they did overtop, or in order to prevent them from overtopping. So Lucetta, in the second scene of *The Two Gentlemen of Verona*, says

"I was taken up for laying them down,

"Yet here they shall not lie, for catching cold."

That is, lest they should catch cold. See Mr. Mason's note on this passage.

In another place (a note on *Othello*) Mr. M. Mason observes that Shakspeare had probably in view, when he wrote the passage before us, "the manner in which Tarquin conveyed to Sextus his advice to destroy the principal citizens of Gabii, by striking off, in the presence of his messengers, the heads of all the tallest poppies, as he walked with them in his garden." STEEVENS.

I think this phrase means — "to correct for too much haughtiness or overbearing." It is used by sportsmen in the North when they correct a dog for misbehaviour in pursuing the game. This explanation is warranted by the following passage in *Othello*, Act II. sc. i:

"If this poor trash of Venice, whom I trash

"For his quick hunting."

It was not till after I had made this remark, that I saw Mr. Warton's note on the above lines in *Othello*, which corroborates it.

DOUCE.

A *trash* is a term still in use among hunters, to denote a piece of leather, couples, or any other weight fastened round the neck of a dog, when his speed is superior to the rest of the pack; i. e. when he over-tops them, when he hunts too quick. C.

Or else new form'd them : having both the key²
Of officer and office, set all hearts³
To what tune pleas'd his ear; that now he was
The ivy, which had hid my princely trunk,
And suck'd my verdure out on't. — Thou attend'st
not:

I pray thee, mark me.⁴

MIRA.

O good Sir, I do.

PRO. I thus neglecting wordly ends, all dedicate⁵
To closeness, and the bettering of my mind
With that, which, but by being so retir'd,
O'er-priz'd all popular rate, in my false brother
Awak'd an evil nature : and my trust,
Like a good parent,⁶ did beget of him
A falshood, in its contrary as great
As my trust was ; which had, indeed, no limit,
A confidence sans bound. He being thus lorded,
Not only with what my revenue yielded,

² — both the key —) This is meant of a key for tuning the harpsichord, spinnet, or virginal ; we call it now a tuning hammer.

SIR J. HAWKINS.

³ Of Officer and office, set all hearts —) The old copy reads — " all hearts i'th' state," but redundantly in regard to metre, and unnecessarily respecting sense ; for what hearts, except such as were i'th' state, could Alonso incline to his purposes ?

I have followed the advice of Mr. Ritson, who judiciously proposes to omit the words now ejected from the text. STEEVENS.

⁴ I pray thee, mark me.) In the old copy, these words are the beginning of Prospero's next speech ; but, for the restoration of metre, I have changed their place. STEEVENS.

⁵ I thus neglecting worldly ends, all dedicate —) The old copy has — " dedicated ; " but we should read, as in the present text, " — dedicate." Thus in *Measure for Measure* :

" Prayers from fasting maids, whose minds are dedicate

" To nothing temporal." RITSON.

⁶ Like a good parent, &c.) Alluding to the observation, that a father above the common rate of men has commonly a son below it. *Heroum filii noxæ*. JOHNSON.

But what my power might else exact, — like one,
 Who having, unto truth, by telling of it,
 Made such a sinner of his memory,
 To credit his own lie,⁶ — he did believe
 He was the duke; out of the substitution,⁷
 And executing the outward face of royalty,
 With all prerogative: — Hence his ambition
 Growing, — Dost hear?

MIRA. Your tale, sir, would cure deafness.

PRO. To have no screen between this part he
 play'd

And him he play'd it for, he needs will be
 Absolute Milan: Me, poor man! — my library
 Was dukedom large enough; of temporal royalties
 He thinks me now incapable: confederates
 (So dry he was for sway⁸) with the king of Naples,
 To give him annual tribute, do him homage;
 Subject his coronet to his crown, and bend
 The dukedom, yet unbow'd, (alas, poor Milan!)
 To most ignoble stooping.

⁶ ————— like one,

*Who having, unto truth, by telling of it,
 Made such a sinner of his memory,*

To credit his own lie.) There is, perhaps, no correlative, to which the word *it* can with grammatical propriety belong. *Lie*, however, seems to have been the correlative to which the poet meant to refer, however ungrammatically.

The old copy reads — "*into truth*." The necessary correction was made by Dr. Warburton. STEEVENS.

⁷ *He was the duke; out of the substitution,*) The old copy reads — "*He was indeed the duke*." I have omitted the word *indeed*, for the sake of metre. The reader should place his emphasis on — *was*.

STEEVENS.

⁸ (*So dry he was for sway*)) i. e. *So thirsty*. The expression, I am told, is not uncommon in the midland counties. Thus in *Leicester's Commonwealth*: "*against the designments of the hasty Erle who thirsteth a kingdome with great intemperance*." Again, in *Troilus and Cressida*: "*His ambition is dry*." STEEVENS.

MIRA. O the heavens!

PRO. Mark his condition, and the event; then
tell me,
If this might be a brother.

MIRA. I should fin
To think but nobly⁹ of my grandmother:
Good wombs have borne bad sons.

PRO. Now the condition.
This king of Naples, being an enemy
To me inveterate, hearkens my brother's suit;
Which was, that he in lieu o' the premises,² —
Of homage, and I know not how much tribute, —
Should presently extirpate me and mine
Out of the dukedom; and confer fair Milan,
With all the honours, on my brother: Whereon,
A treacherous army levy'd, one midnight
Fated to the purpose, did Antonio open
The gates of Milan; and, i' the dead of darkness,
The ministers for the purpose hurried thence
Me, and thy crying self.

MIRA. Alack, for pity!
I, not rememb'ring how I cried out then,³
Will cry it o'er again; it is a hint,⁴

⁹ *To think but nobly —*) But, in this place, signifies otherwise than.
STEEVENS.

² — in lieu o' the premises, &c.) In lieu of, means here, in consideration of; an unusual acceptance of the word. So, in Fletcher's *Prophetess*, the chorus, speaking of Drusilla, says —

“ But takes their oaths, in lieu of her assistance,

“ That they shall not presume to touch their lives.”

M. MASON.

³ — *cried out* —) Perhaps we should read — *cried on't*. STEEVENS.

⁴ — *a hint*,) *Hint* is suggestion. So, in the beginning speech of the second act:

“ — our hint of woe

“ Is common —.”

That wrings mine eyes.⁵

PRO. Hear a little further,
And then I'll bring thee to the present business
Which now's upon us; without the which, this
story
Were most impertinent.

MIRA. Wherefore did they not
That hour destroy us?

PRO. Well demanded, wench;
My tale provokes that question. Dear, they durst
not;

(So dear the love my people bore me) nor set
A mark so bloody on the business; but
With colours fairer painted their foul ends.
In few, they hurried us aboard a bark;
Bore us some leagues to sea; where they pre-
par'd

A rotten carcass of a boat,⁶ not rigg'd,
Nor tackle, sail, nor mast; the very rats
Instinctively had quit it:⁷ there they hoist us,

A similar thought occurs in *Antony and Cleopatra*, A& V. sc. i:

" — it is a tidings

" To wash the eyes of kings." STEEVENS.

⁵ *That wrings mine eyes.*) i. e. squeezes the water out of them.
The old copy reads —

" That wrings mine eyes to't."

To what? every reader will ask. I have therefore, by the
advice of Dr. Farmer, omitted these words, which are unnecessary
to the metre; *hear*, at the beginning of the next speech, being
used as a dissyllable.

To *wring*, in the sense I contend for, occurs in the *Merry
Wives of Windsor*, A& I. sc. ii: "his cook, or his laundry, or
his washer, and his *wringer*." STEEVENS.

⁶ — *of a boat,*) The old copy reads — *of a butt*. HENLEY.
It was corrected by Mr. Rowe. MALONE.

⁷ — *had quit it:*) Old copy — *have quit it*. Corrected by
Mr. Rowe. MALONE.

To cry to the sea that roar'd to us;⁸ to fight
To the winds, whose pity, fighting back again,
Did us but loving wrong.

MIRA. Alack! what trouble
Was I then to you!

PRO. O! a cherubim
Thou wast, that did preserve me! Thou didst
smile,
Infused with a fortitude from heaven,
When I have deck'd the sea⁹ with drops full salt;

⁸ *To cry to the sea that roar'd to us;* This conceit occurs again in the *Winter's Tale*: — "How the poor souls roar'd, and the sea mock'd them," &c. STEEVENS.

⁹ — *deck'd the sea* —) *To deck the sea*, if explained, to honour, adorn, or dignify, is indeed ridiculous, but the original import of the verb *deck* is, *to cover*; so in some parts they yet say *deck the table*. This sense may be borne, but perhaps the poet wrote *fleck'd*, which I think is still used in rustic language of drops falling upon water. Dr. Warburton reads *mock'd*; the Oxford edition *brack'd*.

JOHNSON.

Verstegan, p. 61. speaking of Beer, says, "So the *overdecking* or *covering* of beer came to be called *berham*, and afterwards *barme*." This very well supports Dr. Johnson's explanation. The following passage in *Antony and Cleopatra* may countenance the verb *deck* in its common acceptation:

" — do not please sharp fate
" To *grace* it with your sorrows."

What is this but *decking* it with tears;

Again, our author's Caliban says, A& III. sc. ii:

" — He has brave utensils,
" Which, when he has a house, he'll *deck* withal."

STEEVENS.

To deck, I am told, signifies in the North, to *sprinkle*. See Ray's *Dict. of North Country words*, in *verb.* to *deg*, and to *deck*; and his *Dict. of South Country words*, in *verb.* *dag*. The latter signifies *dew* upon the grass; — hence *daggle-tailed*. In Cole's *Latin Dictionary*, 1679, we find — "*To dag*, *collutulo*, *irroro*." MALONE.

A correspondent, who signs himself *Eboracensis*, proposes that this contested word should be printed *degg'd*, which, says he, signifies *sprinkled*, and is in daily use in the North of England. When cloaths that have been washed are too much dried, it is

Under my burden groan'd; which rais'd in me
An undergoing stomach,² to bear up
Against what should ensue.

MIRA.

How came we ashore?

PRO. By Providence divine.
Some food we had, and some fresh water, that
A noble Neapolitan, Gonzalo,
Out of his charity, (who being then appointed
Master of this design,) did give us;³ with

necessary to moisten them before they can be ironed, which is
always done by *sprinkling*; this operation the maidens universally
call *degging*. REED.

² *An undergoing stomach.*) *Stomach is stubborn resolution.* So
Horace, " — *gravem Pelidæ stomachum.*" STEEVENS.

³ *Some food we had, and some fresh water, that
A noble Neapolitan, Gonzalo,
Out of his charity, (who being then appointed
Master of this design,) did give us;*) Mr. Steevens has suggested,
that we might better read — *he* being then appointed; and so we
should certainly now write: but the reading of the old copy is the
true one, that mode of phraseology being the idiom of Shakspeare's
time. So, in the *Winter's Tale*:

" — This your son-in-law,
" And son unto the king, (*whom heavens directing,*)
" Is troth-plight to your daughter."

Again, in *Coriolanus*:

" — waving thy hand,
" Which often, thus, *correcting thy stout heart,*
" Now humble as the ripest mulberry,
" That will not hold the handling; or, say to them," &c.

MALONE.

I have left the passage in question, as I found it, though with
slender reliance on its integrity.

What Mr. Malone has styled "the idiom of Shakspeare's time,"
can scarce deserve so creditable a distinction. It should be re-
membered that the instances adduced by him in support of his
position, are not from the early quartos which he prefers on the
score of accuracy, but from the folio 1623, the inaccuracy of
which, with equal judgment he has censured.

The genuine idiom of our language, at its different periods, can
only be ascertained by reference to contemporary writers whose

Rich garments, linens, stuffs, and necessaries,
Which since have steaded much : so, of his gentleness,
Knowing I lov'd my books, he furnish'd me,
From my own library, with volumes that
I prize above my dukedom.

MIRA. 'Would I might
But ever see that man !

PRO. Now I arise : ⁴ —

works were skilfully revised as they passed through the press, and are therefore unsuspected of corruption. A sufficient number of such books are before us. If they supply examples of phraseology resembling that which Mr. Malone would establish, there is an end of controversy between us : Let, however, the disputed phrases be brought to their test before they are admitted ; for I utterly refuse to accept the jargon of theatres and the mistakes of printers, as the idiom or grammar of the age in which Shakspeare wrote. Every gross departure from literary rules may be countenanced, if we are permitted to draw examples from vitiated pages ; and our readers, as often as they meet with restorations founded on such authorities, may justly exclaim, with Othello, — "Chaos is come again." STEEVENS.

⁴ *Now I arise :*) Why does Prospero *arise*? Or, if he does it to ease himself by change of posture, why need he interrupt his narrative to tell his daughter of it? Perhaps these words belong to Miranda, and we should read ;

Mir. Would I might

But ever see that man ! — Now I arise.

Pro. Sit still, and hear the last of our sea-sorrow :

Prospero, in p. 13. had directed his daughter to *sit down*, and learn the whole of this history ; having previously by some magical charm disposed her to fall asleep. He is watching the progress of this charm ; and in the mean time tells her a long story, often asking her whether her attention be still awake. The story being ended (as Miranda supposes) with their coming on shore, and partaking of the conveniences provided for them by the loyal humanity of Gonzalo, she therefore first expresses a wish to see the good old man, and then observes that she may *now arise*, as the story is done. Prospero, surprised that his charm does not yet work, bids her *sit still* ; and then enters on fresh matter to amuse the time, telling her (what she knew before) that he had been her

Sit still, and hear the last of our sea-sorrow.
 Here in this island we arriv'd ; and here
 Have I, thy school-master, made thee more profit
 Than other princes ' can, that have more time
 For vainer hours, and tutors not so careful.

MIRA. Heavens thank you for't! And now, I
 pray you, sir,
 (For still 'tis beating in my mind) your reason
 For raising this sea-storm ?

PRO. Know thus far forth. —
 By accident most strange, bountiful fortune,
 Now my dear lady,⁶ hath mine enemies
 Brought to this shore: and by my prescience
 I find my zenith doth depend upon
 A most auspicious star; whose influence
 If now I court not, but omit,⁷ my fortunes
 Will everafter droop. — Here cease more questions;
 Thou art inclin'd to sleep; 'tis a good dulness,⁸

tutor, &c. But soon perceiving her drowsiness coming on, he breaks off abruptly, and leaves her *still sitting* to her slumbers. BLACKSTONE.

As the words — "now I arise" — may signify, now I *rise* in my narration," "now my story *heightens* in its consequence," I have left the passage in question, undisturbed. We still say, that the interest of a drama *rises* or declines. STEEVENS.

⁵ — *princes* —) The first folio reads, — *princesses*. HENLEY.
 Corrected by Mr. Rowe. MALONE.

⁶ *Now my dear lady,*) i. e. *now my auspicious mistress*. STEEVENS.

⁷ — *I find my zenith doth depend upon
 A most auspicious star; whose influence
 If now I court not, but omit, &c.*) So, in *Julius Cæsar*:
 "There is a tide in the affairs of man,
 "Which taken at the flood, leads on to fortune;
 "Omitted, all the voyage of their life
 "Is bound in shallows and in miseries." MALONE.

⁸ — *'tis a good dulness,*) Dr. Warburton rightly observes, that this sleepiness, which Prospero by his art had brought upon Miranda, and of which he knew not how soon the effect would begin, makes him question her so often whether she is attentive to his story. JOHNSON.

And give it way; — I know thou can'st not
choofe. — (MIRANDA *sleeps*.
Come away, fervant, come: I am ready now;
Approach, my Ariel; come.

Enter ARIEL.

ARI. All hail, great master! grave fir, hail! I
come
To answer thy best pleasure; be't to fly,¹
To swim, to dive into the fire, to ride
On the curl'd clouds;² to thy strong bidding, task
Ariel, and all his quality.³

PRO. Haſt thou, ſpirit,
Perform'd to point * the tempeſt that I bade thee ?

ARI. To every article.

9 All hail, great master! grave sir, hail! I come
To answer thy best pleasure; be't to fly, &c.) Imitated by
Fletcher in *The Faithful Shepherdess*:

" — tell me sweetest,
 " What new service now is meetest
 " For the satyre; shall I stray
 " In the middle ayre, and stay
 " The failing racke, or nimble take
 " Hold by the moone, and gently make
 " Suit to the pale queene of night,
 " For a beame to give me light?
 " Shall I dive into the sea,
 " And bring thee coral, making way
 " Through the rising waves," &c. HENLEY.

² *On the curl'd clouds ;*) So, in *Timon* — *Crisp* heaven. STEEVENS.

3 — and all his quality.) i. e. all his confederates, all who are of the same profession. So, in *Hamlet*:

"Come, give us a taste of your *quality*." See notes on this passage. STEEVENS.

* Perform'd to point —) i. e. to the minutest article.

So, in the *Chances*, by Beaumont and Fletcher :

" — are you all fit ?

"To point, sir." STEEVENS.

I boarded the king's ship; now on the beak,¹
 Now in the waist,⁶ the deck, in every cabin,
 I flam'd amazement: Sometimes, I'd divide,
 And burn in many places;⁷ on the top-mast,
 The yards and bowsprit, would I flame distinctly,
 Then meet, and join: Jove's lightnings, the
 precursors

O' the dreadful thunder-claps,⁸ more momentary
 And fight-out-running were not: The fire, and
 cracks

Of fulphurous roaring, the most mighty Neptune
 Seem'd to besiege, and make his bold waves tremble,
 Yea, his dread trident shake.⁹

PRO.

My brave spirit!

¹ — *now on the beak,*) The beak was a strong pointed body at the head of the ancient galleys; it is used here for the forecastle, or the bowsprit. JOHNSON.

⁶ *Now in the waist,*) The part between the quarter-deck and the forecastle. JOHNSON.

⁷ *Sometimes, I'd divide,*

And burn in many places;) Perhaps our author, when he wrote these lines, remembered the following passage in Hackluyt's *Voyages*, 1598: "I do remember that in the great and boysterous storme of this foule weather, in the night there came upon the toppe of our maine yard and maine-mast a certaine little light, much like unto the light of a little candle, which the Spaniards call the *Cuerpo Santo*. This light continued aboard our ship about three houres, flying from mast to mast, and from top to top; and sometimes it would be in two or three places at once."

MALONE.

Burton says, that the Spirits of fire, in form of fire-drakes and blazing stars, "oftentimes sit on ship-masts," &c. *Melanch. P. I.* § 2. p. 30. edit. 1632. T. WARTON.

⁸ — *precursors.*

O' the dreadful thunder-claps,) So, in *King Lear*:

"Vant couriers of oak-cleaving thunderbolts." STEEVENS.

⁹ *Yea, his dread trident shake.*) Lest the metre should appear defective, it is necessary to apprize the reader, that in Warwickshire and other midland counties, *shake* is still pronounced by the common people as if it was written — *shaake*, a dissyllable. FARMER.

Who was so firm, so constant, that this coil
Would not infect his reason?

ARI. Not a soul
But felt a fever of the mad,² and play'd
Some tricks of desperation: All, but mariners,
Plung'd in the foaming brine, and quit the
vessel,³

Then all a-fire with me: the king's son, Ferdinand,
With hair up-flaring (then like reeds, not hair)
Was the first man that leap'd; cried, *Hell is empty,*
And all the devils are here.

PRO. Why, that's my spirit!
But was not this nigh shore?

ARI. Close by, my master.

PRO. But are they, Ariel, safe?

ARI. Not a hair perish'd;
On their sustaining⁴ garments not a blemish,
But fresher than before: and as thou bad'st me,
In troops I have dispers'd them 'bout the isle:

² *But felt a fever of the mad,*) If it be at all necessary to explain the meaning, it is this: *Not a soul but felt such a fever as madmen feel, when the frantick fit is upon them.* STEEVENS.

³ — *and quit the vessel,*) *Quit* is, I think, here used for *quitted*, So, in *K. Lear*:

“ — 'Twas he inform'd against him,

“ And quit the house on purpose, that their punishment

“ Might have the freer course.”

So, in *King Henry VI. P. I. lift*, for *lifted*:

“ He ne'er lift up his hand, but conquered.” MALONE.

⁴ — *sustaining* —) i. e. their garments that bore them up and supported them. So, in *K. Lear*, Act IV. sc. iv:

“ In our sustaining corn.”

Again, in *Hamlet*:

“ — Her clothes spread wide,

“ And, mermaid-like, a while they bore her up.”

Mr. M. Mason, however, observes that “the word *sustaining* in this place does not mean *supporting*, but *enduring*; and by their *sustaining* garments, Ariel means their garments which bore, without being injured, the drenching of the sea.” STEEVENS.

The mariners all under hatches stow'd;
Whom, with a charm join'd to their suffer'd labour,
I have left asleep: and for the rest o' the fleet,
Which I dispers'd, they all have met again;
And are upon the Mediterranean flote,⁶
Bound sadly home for Naples;
Supposing that they saw the king's ship wreck'd,
And his great person perish.

PRO. Ariel, thy charge
Exactly is perform'd; but there's more work:
What is the time o' the day?⁷

ARI. Past the mid season.

PRO. At least two glasses: The time 'twixt six
and now,
Must by us both be spent most preciouslly.

ARI. Is there more toil? Since thou dost give
me pains,
Let me remember thee what thou hast promis'd,
Which is not yet perform'd me.

" — keeps he still your quarter

" In the *Bermudas*?"

Again, in one of his *Epistles*:

" Have their *Bermudas*, and their straits i' th' Strand."

Again, in *The Devil is an Ass*:

" ——— I gave my word

" For one that's run away to the *Bermudas*." STEEVENS.

6 — the *Mediterranean flote*,) *Flote* is wave. *Flot. Fr.*

STEEVENS.

7 *What is the time o' the day?*) This passage needs not be disturbed, it being common to ask a question, which the next moment enables us to answer: he that thinks it faulty, may easily adjust it thus:

Pro. *What is the time o' the day? Past the mid season?*

Ari. *At least two glasses.*

Pro. *The time 'twixt six and now —.* JOHNSON.

Mr. Upton proposes to regulate this passage differently:

Ariel. *Past the mid season, at least two glasses.*

Prof. *The time, &c.* MALONE.

PRO. How now? moody?
What is't thou can'st demand?

ARI. My liberty.

PRO. Before the time be out? no more.

ARI. I pray thee
Remember, I have done thee worthy service;
Told thee no lies, made no mistakings, serv'd⁸
Without or grudge, or grumblings: thou didst
promise
To bate me a full year.

PRO. Dost thou forget⁹

⁸ *Told thee no lies, made no mistakings, serv'd* —) The old copy has —

“ *Told thee no lies, made thee no mistakings, serv'd* —.”

The repetition of a word will be found a frequent mistake in the ancient editions. RITSON.

⁹ *Dost thou forget* —) That the character and conduct of Prospero may be understood, something must be known of the system of enchantment, which supplied all the marvellous found in the romances of the middle ages. This system seems to be founded on the opinion that the fallen spirits, having different degrees of guilt, had different habitations allotted them at their expulsion, some being confined in hell, some (as Hooker, who delivers the opinion of our poet's age, expresses it) *dispersed in air, some on earth, some in water, others in caves, dens, or minerals under the earth*. Of these, some were more malignant and mischievous than others. The earthy spirits seem to have been thought the most depraved, and the aerial the least vitiated. Thus Prospero observes of Ariel:

— *Thou wast a spirit too delicate
To act her earthy and abhorr'd commands.*

Over these spirits a power might be obtained by certain rites performed or charms learned. This power was called *The black Art*, or *Knowledge of Enchantment*. The enchanter being (as king James observes in his *Demonology*) *one who commands the devil, whereas the witch serves him*. Those who thought best of this art, the existence of which was, I am afraid, believed very seriously, held, that certain sounds and characters had a physical power over spirits, and compelled their agency; others, who condemned the practice, which in reality was surely never practised, were of opinion, with more reason, that the power of charms arose *only* from compact,

From what a torment I did free thee?

ARI.

No.

PRO. Thou dost; and think'st
It much, to tread the ooze of the salt deep;
To run upon the sharp wind of the north;
To do me business in the veins o' the earth,
When it is bak'd with frost.

ARI.

I do not, sir.

PRO. Thou liest, malignant thing! Hast thou
forgot
The foul witch Sycorax,² who, with age, and envy,
Was grown into a hoop? hast thou forgot her?

ARI. No, sir.

PRO. Thou hast: Where was she born?
Speak; tell me.

ARI. Sir, in Argier.³

and was no more than the spirits voluntarily allowed them for the seduction of man. The art was held by all, though not equally criminal, yet unlawful, and therefore Casaubon, speaking of one who had commerce with spirits, blames him, though he imagines him *one of the best kind, who dealt with them by way of command*. Thus Prospero repents of his art in the last scene. The spirits were always considered as in some measure enslaved to the enchanter, at least for a time, and as serving with unwillingness; therefore Ariel so often begs for liberty; and Caliban observes, that the spirits serve Prospero with no good will, but *hate him rootedly*. — Of these trifles enough. JOHNSON.

² *The foul witch Sycorax,*) This idea might have been caught from Dionyse Settle's *Reporte of the last Voyage of Captaine Frobisher*, 12mo. bl. l. 1577. He is speaking of a woman found on one of the islands described, "The old wretch, whome diuers of our Saylers supposed to be a Diuell, or a *Witche*, plucked off her buskins, to see if she were clouen-footed, and for her oughly hewe and deformitie, we set her goe." STEEVENS.

³ — *in Argier.*) *Argier* is the ancient English name for *Algiers*. See a pamphlet entitled, "A true Relation of the Travailes, &c. of William Davies, barber-surgeon," &c. 1614. In this is a chapter "on the description, &c. of *Argier*." STEEVENS.

PRO. O, was she so? I must,
Once in a month, recount what thou hast been,
Which thou forget'st. This damn'd witch, Sycorax,
For mischiefs manifold, and forceries terrible
To enter human hearing, from Argier,
Thou know'st, was banish'd; for one thing she did,
They would not take her life: Is not this true?

ARI. Ay, sir.

PRO. This blue-ey'd hag was hither brought
with child,
And here was left by the sailors: Thou, my slave,
As thou report'st thyself, wast then her servant:
And, for thou wast a spirit too delicate
To act her earthy and abhorr'd commands,
Refusing her grand hests, she did confine thee,
By help of her more potent ministers,
And in her most unmitigable rage,
Into a cloven pine; within which rift
Imprison'd, thou didst painfully remain
A dozen years; within which space she died,
And left thee there; where thou didst vent thy groans,
As fast as mill-wheels strike: Then was this island,
(Save for the son that she did litter here,
A freckled whelp, hag-born) not honour'd with
A human shape.

ARI. Yes; Caliban her son.

PRO. Dull thing, I say so; he, that Caliban,
Whom now I keep in service. Thou best know'st
What torment I did find thee in: thy groans
Did make wolves howl, and penetrate the breasts
Of ever-angry bears; it was a torment
To lay upon the damn'd, which Sycorax
Could not again undo; it was mine art,
When I arriv'd, and hear'd thee, that made gape
The pine, and let thee out.

ARI. I thank thee, master.

PRO. If thou more murmur'st, I will rend an oak,
And peg thee in his knotty entrails, till
Thou hast howl'd away twelve winters.

ARI. Pardon, master:
I will be correspondent to command,
And do my spriting gently.

PRO. Do so; and after two days
I will discharge thee.

ARI. That's my noble master!
What shall I do? say what? what shall I do?

PRO. Go make thyself like to a nymph o' the sea;⁴
Be subject to no sight but mine; invisible
To every eye-ball else.⁵ Go, take this shape,
And hither come in't: hence, with diligence.⁶

Exit ARIEL.

⁴ — *to a nymph o' the sea;*) There does not appear to be sufficient cause why *Ariel* should assume this new shape, as he was to be invisible to all eyes but those of *Prospero*. STEEVENS.

⁵ *Be subject to no sight but mine; invisible*

To every eye-ball else.) The old copy reads —

“Be subject to no sight but *thine* and mine: invisible,” &c.

But redundancy in the first line, and the ridiculous precaution that *Ariel* should not be *invisible to himself*, plainly prove that the words — *and thine* — were the interpolations of ignorance.

STEEVENS.

Go make thyself like a nymph o' the sea: be subject

To no sight but thine and mine; invisible, &c.) The words —

“be subject.” — having been transferred in the first copy of this play to the latter of these lines, by the carelessness of the transcriber or printer, the editor of the second folio, to supply the metre of the former, introduced the word *to*; — reading, “like *to* a nymph o' the sea.” The regulation that I have made, shews that the addition, like many others made by that editor, was unnecessary. MALONE.

My arrangement of this passage, admits the word *to*, which, I think, was judiciously restored by the editor of the second folio.

STEEVENS.

⁶ *And hither come in't: hence with diligence.*) The old copy reads —

“And hither come in't: *go*, hence with diligence.”

The transcriber or compositor had caught the word *go* from the preceding line. RITSON.

Awake, dear heart, awake! thou hast slept well;
Awake!

MIRA. The strangeness⁷ of your story put
Heavenness in me.

PRO. Shake it off: Come on;
We'll visit Caliban, my slave, who never
Yields us kind answer.

MIRA. 'Tis a villain, sir,
I do not love to look on.

PRO. But, as 'tis,
We cannot miss him:⁸ he does make our fire,
Fetch in our wood; and serves in offices
That profit us. What, ho! slave! Caliban!
Thou earth, thou! speak.

CAL. (*Within*) There's wood enough within.

PRO. Come forth, I say; there's other business
for thee:

Come forth, thou tortoise! when?⁹

⁷ *The strangeness* —) Why should a wonderful story produce sleep? I believe experience will prove, that any violent agitation of the mind easily subsides in slumber, especially when, as in Prospero's relation, the last images are pleasing. JOHNSON.

The poet seems to have been apprehensive that the audience, as well as Miranda, would sleep over this long but necessary tale, and therefore strives to break it. First, by making Prospero divest himself of his magic robe and wand; then by waking her attention no less than six times by verbal interruption: then by varying the action when he rises and bids her continue sitting: and lastly, by carrying on the business of the fable while Miranda sleeps, by which she is continued on the stage till the poet has occasion for her again. WARNER.

⁸ *We cannot miss him!*) That is, we cannot do without him.

M. MASON.

This provincial expression is still used in the midland counties.

MALONE.

⁹ *Come forth, thou tortoise! when?* This interrogation, indicative of impatience in the highest degree, occurs also in *K. Richard II.* A& I. sc. i: "*When, Harry?*" See note on this passage.

Re-enter ARIEL, like a water-nymph.

Fine apparition ! My quaint Ariel,
Hark in thine ear.

ARI. My lord, it shall be done. (*Exit.*

PRO. Thou poisonous slave, got by the devil
himself

Upon thy wicked dam, come forth !

Enter CALIBAN.

CAL. As wicked dew as e'er my mother brush'd
With raven's feather from unwholesome fen,
Drop on you both ! ² a south-west blow on ye,
And blister you all o'er !

In Prospero's summons to Caliban, however, as it stands in the old copy, the word *forth* (which I have repeated for the sake of metre) is wanting. STEEVENS.

² Cal. *As wicked dew, as e'er my mother brush'd*

With raven's feather from unwholesome fen,

Drop on you both !) It was a tradition, it seems, that lord Falkland, lord C. J. Vaughan, and Mr. Selden, concurred in observing, that Shakspeare had not only found out a new character in his Caliban, but had also devised and adapted a new manner of language for that character. What they meant by it, without doubt, was, that Shakspeare gave his language a certain grotesque air of the savage and antique ; which it certainly has. But Dr. Bentley took this, of a new language, literally ; for speaking of a phrase in Milton, which he supposed altogether absurd and unmeaning, he says, *Satan had not the privilege as Caliban in Shakspeare, to use new phrase and diction unknown to all others — and again — to practise distances is still a Caliban stile.* Note on *Milton's Paradise Lost*, l. iv. v. 945. But I know of no such *Caliban stile* in Shakspeare, that hath new phrase and diction unknown to all others. WARBURTON.

Whence these critics derived the notion of a new language appropriated to Caliban, I cannot find : they certainly mistook brutality of sentiment for uncouthness of words. Caliban had learned to speak of Prospero, and his daughter ; he had no names for the sun and moon before their arrival, and could not have invented a language of his own, without more understanding than Shakspeare has thought it proper to bestow upon him. His diction is indeed

PRO. For this, be sure, to-night thou shalt have
 cramps,
 Side-stitches that shall pen thy breath up; urchins³
 Shall, for that vast of night that they may work,⁴

somewhat clouded by the gloominess of his temper, and the malignity of his purposes; but let any other being entertain the same thoughts, and he will find them easily issue in the same expressions.

JOHNSON.

As wicked dew,) Wicked; having baneful qualities. So Spenser says, *wicked weed*; so, in opposition, we say herbs or medicines have *virtues*. Bacon mentions *virtuous Bezoar*, and Dryden *virtuous herbs*. JOHNSON.

So, in the *Booke of Haukyng*, &c. bl. l. no date: "If a *wycked* fellow be swollen in such manner that a man may hele it, the hauke shall not dye." Under K. Henry VI. the parliament petitioned against hops, as a *wicked weed*. See Fuller's *Worthies*: Essex. STEEVENS.

3 — urchins —) i. e. hedgehogs.

Urchins are enumerated by *Reginald Scott* among other terrific beings. So, in Chapman's *May Day*, 1611:

" — to fold thyself up like an *urchin*."

Again, in *Selimus Emperor of the Turks*, 1638:

"What, are the *urchins* crept out of their dens,

"Under the conduct of this porcupine!"

Urchins are perhaps here put for *fairies*. Milton in his *Masque* speaks of "*urchin blasts*," and we still call any little dwarfish child, an *urchin*. The word occurs again in the next act. The *echinus*, or *sea hedge-hog*, is still denominated the *urchin*. STEEVENS.

In the *M. W. of Windsor* we have "*urchins*, *ouphes*, and *fairies*;" and the passage to which Mr. Steevens alludes, proves, I think, that *urchins* here signifies beings of the fairy kind:

"His *spirits* hear me,

"And yet I needs must curse; but they'll nor pinch,

"Fright me with *urchin-shews*, pitch me i'the mire," &c.

MALONE.

In support of Mr. Steevens's note, which does not appear satisfactory to Mr. Malone, take the following proofs from *Hormanni Vulgaria*, 4to 1515. p. 109: — "*Urchyns* or *Hedgehoggis*, full of sharpe pryckillys, whan they know that they be hunted, make them rounde lyke a balle." — Again, — "*Porpyns* have longer pryckels than *urchyns*." DOUCE.

4 — for that vast of night that they may work,) The vast of night

All exercise on thee: thou shalt be pinch'd
As thick as honey-combs, each pinch more sting-
ing

Than bees that made them.

CAL. I must eat my dinner,
This island's mine, by Sycorax my mother,
Which thou tak'st from me. When thou camest
first,

Thou strok'dst me, and mad'st much of me;
would'st give me

Water with berries in't; and teach me how
To name the bigger light, and how the less,
That burn by day and night: and then I lov'd thee,
And shew'd thee all the qualities o' the isle,

means the night which is naturally empty and deserted, without
action; or when all things lying in sleep and silence, makes the
world appear one great uninhabited waste. So, in *Hamlet*:

"In the dead waste and middle of the night."

It has a meaning like of *nox vasta*.

Perhaps, however, it may be used with a signification somewhat
different, in *Pericles Prince of Tyre*, 1609;

"Thou God of this great vast, rebuke the furies."

Vastum is likewise the ancient law term for waste uncultivated
land; and, with this meaning, *vast* is used by Chapman in his
Shadow of Night, 1594:

"—When unlightsome, vast, and indigest,

"The formelefs matter of this world did lye."

It should be remembered, that, in the pneumatology of former
ages, these particulars were settled with the most minute exactness,
and the different kinds of visionary beings had different allotments
of time suitable to the variety or consequence of their employments.
During these spaces, they were at liberty to act, but were always
obliged to leave off at a certain hour, that they might not interfere
in that portion of night which belonged to others. Among these,
we may suppose *urchins* to have had a part subjected to their domi-
nion. To this limitation of time Shakspeare alludes again in *K. Lear*:

"He begins at curfew, and walks till the second cock." STEEVENS.

{ Which thou tak'st from me. When thou camest first, } We might
read—

"Which thou tak'st from me. When thou cam'st here first,—"

RITSON.

Took pains to make thee speak, taught thee each
hour

One thing or other: when thou didst not, savage,
Know thine own meaning,⁹ but would'st gabble like
A thing most brutish, I endow'd thy purposes
With words that made them known: But thy vile
race,²

Though thou didst learn, had that in't which good
natures

Could not abide to be with; therefore wast thou
Deservedly confin'd into this rock,
Who hadst deserv'd more than a prison.

CAL. You taught me language; and my profit
on't

Is, I know how to curse: The red plague rid you,³

⁹ —*When thou didst not, savage,*

Know thine own meaning,) By this expression, however defective, the poet seems to have meant—*When thou didst utter sounds, to which thou hadst no determinate meaning:* but the following expression of Mr. Addison, in his 389th Spectator, concerning the Hottentots, may prove the best comment on this passage; “—having no language among them but a confused gabble, which is neither well understood by themselves, or others.” STEEVENS.

² *But thy vile race,*) The old copy has *vild*,⁴ but it is only the ancient mode of spelling *vile*. *Race*, in this place, seems to signify original disposition, inborn qualities. In this sense we still say—*The race of wine:* Thus in Massinger's *New Way to pay old Debts:*

“ There came, not six days since, from Hull, a pipe

“ Of rich Canary.—

“ Is it of the right *race*?”

and Sir W. Temple has somewhere applied it to works of literature. STEEVENS.

Race and raciness in wine, signifies a kind of tartness.

BLACKSTONE.

³ —*the red plague rid you,*) I suppose from the redness of the body, universally inflamed. JOHNSON.

The *erysipelas* was anciently called the *red plague*. STEEVENS.

So again, in *Coriolanus:*

“ Now the *red pestilence* strike all trades in Rome!”

For learning me your language!

PRO. Hag-feed, hence!
Fetch us in fuel; and be quick, th' wert best,
To answer other business. Shrug'st thou, malice?
If thou neglect'st, or dost unwillingly
What I command, I'll rack thee with old cramps;
Fill all thy bones with aches; make thee roar.
That beasts shall tremble at thy din.

CAL. No, 'pray thee! —
I must obey: his art is of such power, (*Aside.*
It would control my dam's god Setebos,⁴
And make a vassal of him.

PRO. So, slave; hence!
(*Exit* CALIBAN.)

Re-enter ARIEL *invisible*,⁵ *playing and singing*;
FERDINAND *following him.*

ARIEL'S Song.

Come unto these yellow sands,
And then take hands:
Court'sied when you have, and kiss'd,
(The wild waves whist) ⁶

The word *rid*, which has not been explained, means to *destroy*.
So, in *K. Henry VI.* P. II:

" — If you ever chance to have a child,
" Look, in his youth, to have him so cut off,
" As, deathsmen! you have *rid* this sweet young prince."

MALONE.

⁴ — my dam's god, Setebos,) A gentleman of great merit,
Mr. Warner, has observed on the authority of *John Barbot*, that
" the *Patagons* are reported to dread a great horned devil, called
Setebos." — It may be asked however, how *Shakspeare* knew any
thing of this, as *Barbot* was a voyager of the present century? —
Perhaps he had read *Eden's History of Travayle*, 1577, who tells
us, p. 434, that " the *giantes*, when they found themselves fet-
tered, roared like bulls, and cried upon *Setebos* to help them." —
The *metathesis* in *Caliban* from *Canibal* is evident. FARMER.

We learn from *Magellan's voyage*, that *Setebos* was the supreme
god of the *Patagons*, and *Cheleule* was an inferior one. TOLLET.

*Foot it featly here and there;
And, sweet sprites, the burden bear.⁷
Hark, hark!*

BUR. Bowgh, wowgh. *(disperfedly.*
The watch-dogs bark:

BUR. Bowgh, wowgh. *(disperfedly.*
Hark, hark! I hear
The strain of strutting chanticlere
Cry, Cock-a-doodle-doo.

FER. Where fhould this mufick be? i' the air,
or the earth?
It founds no more:—and fure, it waits upon
Some god of the ifland. Sitting on a bank,

Setebos is alfo mentioned in Hackluyt's *Voyages*, 1589.

MALONE.

⁵ *Re-enter Ariel invifible,)* In the wardrobe of the Lord Admiral's men (i. e. company of comedians) 1598, was—"a robe for to goo *invifebell*." See the Mf. from Dulwich college, quoted by Mr. Malone. STEEVENS.

⁶ *Court'fied when you have, and kifs'd,)* As was anciently done at the beginning of fome dances. So, in *K. Henry VIII.* that prince fays to Anna Bullen—

"I were unmannerly to take you out,

"And not to *kifs* you."

The wild waves whift;) i. e. the wild waves being *filent*. So, in Spenser's *Fairy Queen*, B. VII. c. 7. f. 59:

"So was the *Titanefs* put down, and whift."

And Milton feems to have had our author in his eye. See ftanza 5. of his Hymn on the Nativity:

"The winds with wonder whift,

"Smoothly the waters *kifs'd*."

So again, both Lord Surrey and Phaer, in their tranflations of the fecond book of Virgil:

"—*Conticuere omnes.*

"They *whifted* all."

and Lyly, in his *Maid's Metamorphofis*, 1600:

"But every thing is quiet, *whift*, and fill." STEEVENS.

⁷ —*the burden bear.*) Old copy—bear the burden. Corrected by Mr. Theobald. MALONE.

Weeping again the king my father's wreck,⁸
 This musick crept by me upon the waters;⁹
 Allaying both their fury, and my passion,
 With its sweet air, thence I have follow'd it,
 Or it hath drawn me rather:—But 'tis gone.
 No, it begins again.

ARIEL sings.

*Full fathom five thy father lies ;²
 Of his bones are coral made ;
 Those are pearls , that were his eyes :
 Nothing of him that doth fade ,³*

⁸ *Weeping' again the king my father's wreck,*) Thus the old copy; but in the books of Shakspeare's age *again* is sometimes printed instead of *against* (i. e. opposite to), which I am persuaded was our author's word. The placing Ferdinand in such a situation that he could still gaze upon the wrecked vessel, is one of Shakspeare's touches of nature. *Again* is inadmissible; for this would import that Ferdinand's tears had ceased for a time; whereas he himself tells us, afterwards, that from the hour of his father's wreck they had *never* ceased to flow:

“ ———Myself am Naples,
 “ Who with mine eyes, *ne'er since at ebb*, beheld
 “ The king my father wreck'd.”

However, as our author sometimes forgot to compare the different parts of his play, I have made no change. MALONE.

By the word—*again*, I suppose the Prince means only to describe the *repetition* of his sorrows. Besides, it appears from Miranda's description of the storm, that the ship had been *swallowed* by the waves, and consequently could no longer be an object of sight,

STEEVENS.

⁹ *This musick crept by me upon the waters ;*) So, in Milton's *Masque* :
 “ —a soft and solemn breathing sound
 “ Rose like a steam of rich distill'd perfumes,
 “ And stole upon the air.” STEEVENS.

² *Full fathom five thy father lies, &c.*) Ariel's lays, (which have been condemned by Gildon as trifling, and defended not very successfully by Dr. Warburton) however seasonable and efficacious, must be allowed to be of no supernatural dignity or elegance: they express nothing great, nor reveal any thing above mortal discovery.

*But doth suffer a sea-change⁴
 Into something rich and strange.
 Sea-nymphs hourly ring his knell:
 Hark! now I hear them,—ding-dong, bell.⁵
 (Burden, ding-dong.)*

FER. The ditty does remember my drown'd
 father;—

This is no mortal business, nor no sound
 That the earth owes; ⁶ — I hear it now above me.

The reason for which Ariel is introduced thus trifling is, that he and his companions are evidently of the fairy kind, an order of beings to which tradition has always ascribed a sort of diminutive agency, powerful but ludicrous, a humorous and frolick controlment of nature, well expressed by the songs of Ariel. JOHNSON.

The songs in this play, Dr. Wilson, who reset and published two of them, tells us, in his *Court Ayres, or Ballads*, published at Oxford, 1660, that "*Full fathom five*," and "*Where the bee sucks*," had been first set by Robert Johnson, a composer contemporary with Shakspeare. BURNEY.

³ *Nothing of him that doth fade,
 But doth suffer a sea-change—*) The meaning is—Every thing about him, that is liable to alteration, is changed. STEEVENS.

⁴ *But doth suffer a sea-change—*) So, in Milton's *Masque*:
 "And underwent a quick immortal change."

STEEVENS.

⁵ *Sea-nymphs hourly ring his knell:
 Hark! now I hear them,—Ding, dong bell.*

Burden, ding-dong.)

So, in *The Golden Garland of Princely Delight*, &c. 13th edition, 1690:

"Corydon's doleful knell to the tune of *Ding, dong*."

"I must go seek a new love,

"Yet will I ring her knell,

Ding, dong."

The same burthen to a song occurs in *The Merchant of Venice*, A& III. sc. ii. STEEVENS.

⁶ *That the earth owes:*) *To owe*, in this place, as well as in many others, signifies *to own*. So, in *Othello*:

"—that sweet sleep

"Which thou ow'dst yesterday."

PRO. The fringed curtains⁷ of thine eye advance,
And say, what thou seest yond'.

MIRA. What is't? a spirit?
Lord, how it looks about! Believe me, sir,
It carries a brave form:—But 'tis a spirit.

PRO. No, wench; it eats and sleeps, and hath
such senses
As we have, such: This gallant, which thou seest,
Was in the wreck; and but he's something stain'd
With grief, that's beauty's canker, thou might'st
call him

A goodly person: he hath lost his fellows,
And strays about to find them.

MIRA. I might call him
A thing divine; for nothing natural
I ever saw so noble.

PRO. It goes on,⁸ (*Aside*,
As my soul prompts it:—Spirit, fine spirit, I'll
free thee
Within two days for this.

Again, in the *Tempest*:

"—thou dost here usurp
The name thou ow'st not."

To use the word in this sense, is not peculiar to Shakspeare,
I meet with it in Beaumont and Fletcher's *Beggar's Bush*:

"If now the beard be such, what is the prince
That owes the beard?" STEEVENS.

⁷ The fringed curtains, &c.) The same expression occurs in
Pericles Prince of Tyre, 1609:

"—her eyelids
Begin to part their fringes of bright gold."

Again, in Sidney's *Arcadia* Lib. I: "Sometimes my eyes would
lay themselves open—or cast my lids, as curtains, over the image of
beauty her presence had painted in them." STEEVENS.

⁸ *It goes on*,) The old copy reads—"It goes on, *I see*, &c.
But as the words *I see*, are useless, and an incumbrance to the metre,
I have omitted them. STEEVENS.

FER. Most sure, the goddess
On whom these airs attend! — Vouchsafe, my prayer
May know, if you remain upon this island;
And that you will some good instruction give,
How I may bear me here: My prime request,
Which I do last pronounce, is, O you wonder!
If you be made, or no?

MIRA. No wonder, sir;
But, certainly a maid. ²

⁹ *Most sure, &c.*) It seems, that Shakspeare, in *The Tempest*, hath been suspected of translating some expressions of Virgil; witness the *O Dea certe*. I presume we are here directed to the passage, where Ferdinand says of Miranda, after hearing the songs of Ariel:

*Most sure, the goddess
On whom these airs attend!*

And so *very small Latin* is sufficient for this formidable translation, that, if it be thought any honour to our poet, I am loth to deprive him of it; but his honour is not built on such a sandy foundation. Let us turn to a *real translator*, and examine whether the idea might not be fully comprehended by an English reader, supposing it necessarily borrowed from Virgil. *Hexameters* in our language are almost forgotten; we will quote therefore this time from Stanyhurst:

“ O to thee, fayre virgin, what terme may rightly be fitted?
“ Thy tongue, thy visage no mortal frayltie resembleth.
“ —No doubt, a goddess!” *Edit. 1583. FARMER.*

² —*certainly a maid.*) Nothing could be more prettily imagined, to illustrate the singularity of her character, than this pleasant mistake. She had been bred up in the rough and plain-dealing documents of moral philosophy, which teaches us the knowledge of ourselves; and was an utter stranger to the flattery invented by vicious and designing men to corrupt the other sex. So that it could not enter into her imagination, that complaisance, and a desire of appearing amiable, qualities of humanity which she had been instructed, in her moral lessons, to cultivate, could ever degenerate into such excess, as that any one should be wishing to have his fellow-creature believe that he thought her a goddess, or an immortal. *WARBURTON.*

Dr. Warburton has here found a beauty, which I think the author never intended. Ferdinand asks her not whether she was a *created being*, a question, which if he meant it, he has ill expressed, but whether she was unmarried; for after the dialogue which

FER. My language! heavens! —
I am the best of them that speak this speech,
Were I but where 'tis spoken.

Prospero's interruption produces, he goes on pursuing his former question:

"O, if a virgin,
"I'll make you queen of Naples." JOHNSON.

A passage in Lyly's *Galathea* seems to countenance the present text: "The question among men is common, *are you a maide?*" —yet I cannot but think, that Dr. Warburton reads very rightly: "If you be *made*, or no." When we meet with a harsh expression in *Shakspeare*, we are usually to look for a *play upon words*. Fletcher closely imitates *The Tempest* in his *Sea Voyage*: and he introduces *Albert* in the same manner to the ladies of his *Desert Island*:

"Be not offended, goddeffes, that I fall
"Thus prostrate," &c.

Shakspeare himself had certainly read, and had probably now in his mind, a passage in the third book of *The Fairy Queen*, between *Timias* and *Belphabe*:

"Angel or goddeffs! do I call thee right?
"There-at she blushing, said, ah! gentle squire,
"Nor goddeffs I, nor angel, but the *maid*
"And daughter of a woody nymph," &c. FARMER.

So Milton. *Comus*, 265:

"—Hail foreign wonder!
"Whom certain these rough shades did never breed,
"Unless the Goddeffs," &c.

Milton's imitation explains *Shakspeare*. *Maid* is certainly a *created being*, a Woman in opposition to Goddeffs. *Miranda* immediately destroys this first sense by a quibble. In the mean time, I have no objection to read *made*, i. e. *created*. The force of the sentiment is the same. *Comus* is universally allowed to have taken some of its tints from *The Tempest*. T. WARTON.

The first copy reads—if you be *maid*, or no. *Made* was not suggested by Dr. Warburton, being an emendation introduced by the editor of the fourth folio. It was, I am persuaded, the author's word: There being no article prefixed adds strength to this supposition. Nothing is more common in his plays than a word being used in reply, in a sense different from that in which it was employed by the first speaker. *Ferdinand* had the moment before called *Miranda* a goddeffs; and the words immediately subjoined, —"Vouchsafe, my prayer"—show, that he looked up to her as a person of a superior order, and sought her protection, and

PRO. How! the best?
What wert thou, if the king of Naples heard thee?

FER. A single thing, as I am now, that wonders
To hear thee speak of Naples: He does hear me;
And, that he does, I weep: myself am Naples;
Who with mine eyes, ne'er since at ebb, beheld
The king my father wreck'd.

MIRA. Alack, for mercy!

FER. Yes, faith, and all his lords; the duke of
Milan,
And his brave son, being twain.³

PRO. The duke of Milan,

instruction for his conduct, not her love. At *this* period, therefore he must have felt too much awe to have flattered himself with the hope of possessing a being that appeared to him celestial; though afterwards, emboldened by what Miranda says, he exclaims, "O, if a virgin," &c. words that appear inconsistent with the supposition that he had already *asked* her whether she was one or not. She had indeed told him, she was; but in his astonishment at hearing her speak his own language, he may well be supposed to have forgotten what she said; which, if he had himself made the inquiry, would not be very reasonable to suppose.

It appears from the alteration of this play by Dryden and Sir W. D'Avenant, that they considered the present passage in this light:

"—Fair excellence,

" If, as your form declares, you are divine,
" Be pleas'd to instruct me, how you will be worship'd;
" So bright a beauty cannot sure belong
" To human kind."

In a subsequent scene we have again the same inquiry:

Alon. " Is she the *goddess* that hath sever'd us,
" And brought us thus together?"

Fer. " Sir she's mortal."

Our author might have remembered Lodge's description of Fawnia, the Perdita of his *Winter's Tale*: " Yet he scarce knew her, for she had attired herself in rich apparel, which so increased her beauty, that she resembled rather an *angel* than a *creature*." *Dorastus and Fawnia*, 1592. MALONE.

³ *And his brave son, being twain.*) This is a slight forgetfulness. Nobody was lost in the wreck, yet we find no such character as the son of the duke of Milan. THEOBALD.

And his more braver daughter, could control thee,⁴
If now 'twere fit to do't:—At the first sight

(*Aside.*

They have chang'd eyes;—Delicate Ariel,
I'll set thee free for this!—A word, good fir;
I fear, you have done yourself some wrong:⁵ a
word.

MIRA. Why speaks my father so ungently? This
Is the third man that e'er I saw; the first
That e'er I sigh'd for; pity move my father
To be inclin'd my way!

FER. O, if a virgin,
And your affection not gone forth, I'll make you
The queen of Naples.

PRO. Soft, fir; one word more.—
They are both in either's powers: but this swift
business

I must uneasy make, lest too light winning (*Aside.*
Make the prize light.—One word more; I charge
thee,

That thou attend me: thou dost here usurp
The name thou ow'st not: and hast put thyself
Upon this island, as a spy, to win it
From me, the lord on't.

FER. No, as I am a man.

MIRA. There's nothing ill can dwell in such a
temple:

If the ill spirit have so fair an house,
Good things will strive to dwell with't.

⁴ —control thee,) Confute thee, unanswerably contradict thee. JOHNSON.

⁵ I fear you have done yourself some wrong:) i. e. I fear that, in asserting yourself to be king of Naples, you have uttered a falsehood, which is below your character, and consequently injurious to your honour. So, in *The Merry Wives of Windsor*—"This is not well, master Ford, this wrongs you." STEVENS.

PRO. Follow me.—

(To FERD.)

Speak not you for him; he's a traitor.—Come.

I'll manacle thy neck and feet together:

Sea-water shalt thou drink, thy food shall be

The fresh-brook muscles, wither'd roots, and husks

Wherein the acorn cradled: Follow.

FER.

No;

I will resist such entertainment, till

Mine enemy has more power.

(He draws.

MIRA.

O dear father,

Make not too rash a trial of him, for

He's gentle, and not fearful.⁶

PRO.

What, I say,

My foot my tutor!—Put thy sword up, traitor;

Who mak'st a shew, but dar'st not strike, thy
conscience

Is so possess'd with guilt: come from thy ward;⁸

For I can here disarm thee with this stick.

And make thy weapon drop.

⁶ *He's gentle, and not fearful.*) *Fearful* signifies both terrible and timorous. In this place it may mean *timorous*. She tells her father, that as he is gentle, rough usage is unnecessary; and as he is brave, it may be dangerous.

Fearful, however, may signify *formidable*, as in *K. Henry, IV.*:

"A mighty and a fearful head they are."

and then the meaning of the passage is obvious. STEEVENS.

"Do not rashly determine to treat him with severity, he is mild and harmless, and not in the least terrible or dangerous."

RITSON.

⁷ *My foot my tutor!*) So, in *The Mirrour for Magistrates*, 1587. p. 163:

"What honest heart would not conceive disdayne,

"To see the foote surmount above the head." HENDERSON.

Again, in *K. Lear*, Act IV. sc. ii. one of the quartos reads—

"My foot usurps my head." STEEVENS.

⁸ —*come from thy ward*;) Desist from any hope of awing me by that posture of defence. JOHNSON.

MIRA. Beseech you, father!

PRO. Hence; hang not on my garments.

MIRA. Sir, have pity;
I'll be his surety.

PRO. Silence: one word more
Shall make me chide thee, if not hate thee. What!
An advocate for an impostor? hush!
Thou think'st, there are no more such shapes as he,
Having seen but him and Caliban; Foolish wench!
To the most of men this is a Caliban,
And they to him are angels.

MIRA. My affections
Are then most humble; I have no ambition
To see a goodlier man.

PRO. Come on; obey: (To FERD.
Thy nerves are in their infancy again,⁹
And have no vigour in them.

FER. So they are;
My spirits, as in a dream, are all bound up.²
My father's loss, the weakness which I feel,
The wreck of all my friends, or this man's threats,
To whom I am subdu'd, are but light to me,³
Might I but through my prison once a day

⁹ *Thy nerves are in their infancy again,*) Perhaps Milton had this passage in his mind, when he wrote the following line in his *Masque at Ludlow Castle*:

"Thy nerves are all bound up in alabaster." STEEVENS.

² *My spirits, as in a dream, are all bound up.*) Alluding to a common sensation in dreams; when we struggle, but with a total impuissance in our endeavours, to run, strike, &c. Warburton.

³ —are but light to me.) This passage, as it stands at present, with all allowance for poetical licence, cannot be reconciled to grammar. I suspect that our author wrote—"were but light to me," in the sense of—*would be*.—In the preceding line the old copy reads—*nor this man's threats*. The emendation was made by Mr. Steevens. MALONE.

Behold this maid : ⁴ all corners else o' the earth
Let liberty make use of; space enough
Have I, in such a prison.

PRO. It works:—Come on.—
Thou hast done well, fine Ariel!—Follow me.—
(To FERD. and MIR.
Hark, what thou else shalt do me. (To ARIEL.

MIRA. Be of comfort;
My father's of a better nature, fir,
Than he appears by speech; this is unwonted,
Which now came from him.

PRO. Thou shalt be as free
As mountain winds: but then exactly do
All points of my command.

ARI. To the syllable.

PRO. Come, follow: speak not for him. (*Exeunt.*

ACT II. SCENE I.

Another part of the island.

*Enter ALONSO, SEBASTIAN, ANTONIO, GONZALO,
ADRIAN, FRANCISCO, and others.*

GON. 'Beseech you, fir, be merry: you have cause
(So have we all) of joy: for our escape

⁴ *Might I but through my prison once a day
Behold this maid :) This thought seems borrowed from The
Knight's Tale of Chaucer; v. 1230:*

"For elles had I dwelt with Theseus
"Yfetered in his prison evermo.
"Than had I ben in blisse, and not in wo.
"Only the sight of hire, whom that I serve.
"Though that I uever hire grace may deserve.
"Wold have sufficed right ynough for me." STEEVENS.

Is much beyond our loss: Our hint of woe⁵
 Is common; every day, some sailor's wife,
 The masters of some merchant,⁶ and the merchant,
 Have just our theme of woe: but for the miracle,
 I mean our preservation, few in millions
 Can speak like us: then wisely, good sir, weigh
 Our sorrow with our comfort.

ALON.

Pr'ythee, peace.

SEB. He receives comfort like cold porridge.

ANT. The visitor⁷ will not give him o'er so.

SEB. Look, he's winding up the watch of his
 wit; by and by it will strike.

GON. Sir, —

SEB. One: — Tell.

GON. When every grief is entertain'd, that's
 offer'd,

Comes to the entertainer —

SEB. A dollar.

⁵ —Our hint of woe—) *Hint* is that which recalls to the memory. The cause that fills our minds with grief is common. Dr. Warburton reads—*flint* of woe. JOHNSON.

Hint seems to mean circumstance. "A danger from which they had escaped (says Mr. M. Mason) might properly be called a *hint* of woe." STEEVENS.

⁶ *The masters of some merchant, &c.*) Thus the old copy. If the passage be not corrupt (as I suspect it is) we must suppose that by *masters* our author means the *owners* of a merchant's ship, or the *officers* to whom the navigation of it had been trusted.

STEEVENS.

⁷ *The visitor—*) Why Dr. Warburton should change *visitor* to *viser*, for *adviser*, I cannot discover. Gonzalo gives not only advice but comfort, and is therefore properly called *The Visitor*, like others who visit the sick or distressed to give them consolation. In some of the Protestant churches there is a kind of officers termed *Consolators* for the sick. JOHNSON.

GON. Dolour comes to him, indeed;⁸ you have spoken truer than you purpos'd.

SEB. You have taken it wiselier than I meant you should.

GON. Therefore, my lord,—

ANT. Fie, what a spendthrift is he of his tongue

ALON. I pr'ythee, spare.

GON. Well, I have done: But yet—

SEB. He will be talking.

ANT. Which of them, he, or Adrian, for a good wager, first begins to crow?

SEB. The old cock,

ANT. The cockrel.

SEB. Done: The wager?

ANT. A laughter.

SEB. A match.

ADR. Though this island seem to be desert,—

SEB. Ha, ha, ha!

ANT. So, you've pay'd.⁹

ADR. Uninhabitable, and almost inaccessible,—

SEB. Yet,

ADR. Yet—

ANT. He could not miss it.

⁸ *Gon. Dolour comes to him, indeed:*) The same quibble occurs in *The Tragedy of Hoffman*, 1637:

“ And his reward be thirteen hundred dollars,

“ For he hath driven *dolour* from our heart.” STEEVENS.

⁹ —you've *pay'd*.) Old Copy—you'r paid. Corrected by Mr. Steevens. To *pay* sometimes signified—to *beat*, but I have never met with it in a metaphorical sense; otherwise I should have thought the reading of the folio right: you are *beaten*; you have *lost*. MALONE.

ADR. It must needs be of subtle, tender, and delicate temperance.²

ANT. Temperance was a delicate wench.³

SEB. Ay, and a subtle; as he most learnedly deliver'd.

ADR. The air breathes upon us here most sweetly.

SEB. As if it had lungs, and rotten ones.

ANT. Or, as 'twere perfum'd by a fen.

GON. Here is every thing advantageous to life.

ANT. True; save means to live.

SEB. Of that there's none, or little.

GON. How lush⁴ and lusty the grass looks? how green?

ANT. The ground, indeed, is tawny.

² —and delicate temperance.) *Temperance* here means *temperature*. STEEVENS.

³ *Temperance was a delicate wench.*) In the puritanical times it was usual to christen children from the titles of religious and moral virtues.

So Taylor, the water-poet, in his description of a strumpet:

“ Though bad they be, they will not bate an ace,

“ To be call'd Prudence, *Temperance*, Faith, or Grace.”

STEEVENS.

⁴ *How lush, &c.*) *Lush*, i. e. of a dark full colour, the opposite to pale and faint. SIR T. HANMER.

The words, *how green?* which immediately follow, might have intimated to Sir. T. Hanmer, that *lush* here signifies *rank*, and not a dark full colour. In Arthur Golding's translation of *Julius Solinus*, printed 1587, a passage occurs, in which the word is explained,—“ Shrubbes *lushe* and almost like a grytle.” So, in *A Midsummer Night's Dream*.

“ Quite over-canopied with *lushious* woodbine.” HENLEY.

The word *lush* has not yet been rightly interpreted. It appears from the following passage in Golding's translation of Ovid, 1587, to have signified *juicy*, *succulent*;

“ What? seest thou not, how that the year, as representing plaine

“ The age of man, departes himself in quarters foure: first, baine

SEB. With an eye of green in't. ¹

ANT. He misses not much.

SEB. No; he doth but mistake the truth totally.

GON. But the rarity of it is (which is indeed almost beyond credit,) —

SEB. As many vouch'd rarities are.

GON. That our garments, being, as they were, drench'd in the sea, hold notwithstanding their freshness, and glosses; being rather new dy'd than stain'd with salt water.

ANT. If but one of his pockets could speak, would it not say, he lies?

SEB. Ay, or very falsely pocket up his report.

GON. Methinks, our garments are now as fresh as when we put them on first in Africk, at the marriage of the king's fair daughter Claribel ⁶ to the king of Tunis.

" And tender in the spring it is, even like a sucking babe,
" Then Greene and void of strength, and *lush* and *foggy* is the blade;

" And cheers the husbandman with hope."

Ovid's lines (Met. XV.) are these:

Quid? non in species succedere quatuor annum

Aspicis, ætatis peragentem imitamina nostræ?

Nam tener & lædens, puerique simillimus ævo,

Verve novo est. Tunc herba recens, & roboris experts,

Turget, & insolida est, & spe deletat agrestem."

Spenser in his *Shepherd's Calendar*, (Feb.) applies the epithet *lush* to green:

" With leaves engrain'd in *lushie green*." MALONE.

¹ *With an eye of green in't.*) An eye is a small shade of colour:

" Red, with an eye of blue, makes a purple." Boyle.

Again, in *Fuller's Church History*, p. 237, xvii Cent. Book XI:

" —some cole-black (all eye of purple being put out therein) —."

Again, in *Sandys's Travels*, lib. i: " —cloth of silver tissued with an eye of green —." STEEVENS.

⁶ —Claribel—) Shakspeare might have found this name in the

SEB. 'Twas a sweet marriage, and we prosper well in our return.

ADR. Tunis was never grac'd before with such a paragon to their queen.

GON. Not since widow Dido's time.

ANT. Widow? a pox o' that! How came that widow in? Widow Dido! ⁶

SEB. What if he had said, widower Æneas too? good lord, how you take it!

ADR. Widow Dido, said you? you make me study of that: She was of Carthage, not of Tunis.

bl. 1. *History of George Lord Fauconbridge*, a pamphlet that he probably read when he was writing *King John*. CLARABEL is there the concubine of King Richard I. and the mother of Lord Falconbridge. MALONE.

⁶ — *Widow Dido!*) The name of a widow brings to their minds their own shipwreck, which they consider as having made many widows in Naples. JOHNSON.

Perhaps our author remembered "An inscription for the statue of Dido," copied from Ausonius, and inserted in *Davison's Poems*:

"O most unhappy *Dido*,

"Unhappy wife, and more unhappy *widow*!

"Unhappy in thy mate,

"And in thy lover more unfortunate!" &c.

The edition from whence I have transcribed these lines was printed in 1621, but there was a former in 1608, and another some years before, as I collect from the following passage in a letter from Mr. John Chamberlain to Mr. Carleton, July 8, 1602: "It seems young Davison means to take another course, and turn poet, for he hath lately *set out* certain sonnets and epigrams." Chamberlain's Letters, Vol. I. among Dr. Birch's Mss. in the British Museum. MALONE.

A ballad of *Queen Dido* is in the Pepysian collection, and is also printed in *Percy's Reliques*. It appears at one time to have been a great favourite with the common people. "O you ale-knights," exclaims an ancient writer, "you that devour the marrow of the mault, and drinke whole ale-tubs into consumptions; that sing QUEEN DIDO over a cupp, and tell strange newes over an ale-pot," &c. *Jacke of Dover his quest of Inquirie, or his privy search for the veriest Foole in England*, 4to. 1604, fig. F. RITSON.

GON. This Tunis, fir, was Carthage.

ADR. Carthage?

GON. I assure you, Carthage.

ANT. His word is more than the miraculous harp.⁷

SEB. He hath rais'd the wall, and houses too,

ANT. What impossible matter will he make easy next?

SEB. I think, he will carry this island home in his pocket, and give it his son for an apple.

ANT. And, sowing the kernels of it in the sea, bring forth more islands.

GON. Ay?

ANT. Why, in good time.

GON. Sir, we were talking, that our garments seem now as fresh, as when we were at Tunis at the marriage of your daughter, who is now queen.

ANT. And the rarest that e'er came there.

SEB. 'Bate, I beseech you, widow Dido.

ANT. O, widow Dido; ay, widow Dido.

GON. Is not, fir, my doublet as fresh as the first day I wore it? I mean, in a fort.

ANT. That fort was well fish'd for.

GON. When I wore it at your daughter's marriage?

ALON. You cram these words into mine ears, against

The stomach of my sense :⁸ 'Would I had never

⁷ —*the miraculous harp.*) Alluding to the wonders of Amphion's music. STEEVENS.

⁸ *The stomach of my sense :*) By *sense*, I believe, is meant both *reason and natural affection*. So, in *Measure for Measure* :

Marry'd my daughter there! for, coming thence,
My son is lost; and, in my rate, she too,
Who is so far from Italy remov'd,
I ne'er again shall see her. O thou mine heir
Of Naples and of Milan, what strange fish
Hath made his meal on thee!

FRAN. Sir, he may live;
I saw him beat the surges under him,
And ride upon their backs; he trod the water,
Whose enmity he flung aside, and breast'd
The surge most swollen that met him: his bold head
'Bove the contentious waves he kept, and oar'd
Himself with his good arms in lusty stroke
To the shore, that o'er his wave-worn basis bow'd,
As stooping to relieve him: I not doubt,
He came alive to land.

ALON. No, no, he's gone,
SEB. Sir, you may thank yourself for this great loss;
That would not bless our Europe with your
daughter,
But rather lose her to an African;
Where she, at least, is banish'd from your eye,
Who hath cause to wet the grief on't.

ALON. Pr'ythee, peace,
SEB. You were kneel'd to, and importun'd other-
wife
By all of us; and the fair soul herself
Weigh'd, between lothness and obedience, at
Which end o' the beam she'd bow.⁹ We have lost
your son,

"Against all *sense* do you importune her."
Mr. M. Mason, however, supposes "*sense*, in this place, means
feeling." STEEVENS.

⁹ Weigh'd, *between lothness and obedience, at
Which end o' the beam she'd bow.*) Weigh'd means *deliberated*.

I fear, for ever: Milan and Naples have
More widows in them of this business' making,
Than we bring men to comfort them: ^a the fault's
Your own.

ALON. So is the dearest of the loss.

GON. My lord Sebastian,
The truth you speak doth lack some gentleness,
And time to speak it in: you rub the sore,
When you should bring the plaster.

SEB. Very well.

ANT. And most chirurgeonly.

GON. It is foul weather in us all, good fir,
When you are cloudy.

SEB. Foul weather?

ANT. Very foul.

GON. Had I plantation of this isle, my lord,—

ANT. He'd sow it with nettle-seed,

SEB. Or docks, or mallows,

It is used in nearly the same sense in *Love's Labour's Lost*, and in *Hamlet*. The old copy reads—*should bow*. *Should* was probably an abbreviation of *she would*, the mark of elision being inadvertently omitted (*sh'ould*). Thus *he has* is frequently exhibited in the first folio—*h'as*. Mr. Pope corrected the passage thus: "at which end the beam should bow." But omission of any word in the old copy, without substituting another in its place, is seldom safe, except in those instances where the repeated word appears to have been caught by the compositor's eye glancing on the line above, or below, or where a word is printed twice in the same line.

MALONE.

^a *Than we bring men to comfort them:*) It does not clearly appear whether the king and these lords thought the ship lost. This passage seems to imply, that they were themselves confident of returning, but imagined part of the fleet destroyed. Why, indeed, should Sebastian plot against his brother in the following scene? unless he knew how to find the kingdom which he was to inherit,

JOHNSON.

GON. And were the king of it, What would I do?

SEB. 'Scape being drunk, for want of wine.

GON. I' the commonwealth I would by contraries

Execute all things: for no kind of traffick
Would I admit; no name of magistrate; ³

³ ————— for no kind of traffick

Would I admit; no name of magistrate, &c.) Our author has here closely followed a passage in Montaigne's *ESSAIS*, translated by John Florio, folio, 1603: "It is a nation (would I answer Plato) that hath no kind of trafficke, no knowledge of letters, no intelligence of numbers, no name of magistrate, nor of politick superioritie; no use of service, of riches, or of povertie, no contracts, no successions, no partitions, no occupation, but idle: no respect of kindred but common; no apparel but naturall; no use of wine, corne, or metal. The very words that import lying, fallshood, treason, dissimulations, covetousness, envie, detraction and pardon, were never heard amongst them." — This passage was pointed out by Mr. Capel who knew so little of his author as to suppose that Shakspeare had the original French before him, though he has almost literally followed Florio's translation.

Montaigne is here speaking of a newly discovered country, which he calls "Antartick France." In the page preceding that already quoted, are these words. "The other testimonie of antiquitie to which some will refer the *discoverie* is in Aristotle (if at least that little book of unheard-of wonders be his) where he reporteth that certain Carthaginians having sailed athwart the Atlantick sea, without the strait of Gibraltar, discovered a great fertile ISLAND, all replenished with goodly woods, and deepe rivers, farre distant from any land."

Whoever shall take the trouble to turn to the old translation here quoted, will, I think, be of opinion, that in whatsoever novel our author might have found the *fable* of *The Tempest*, he was led by the perusal of this book to make the *scene* of it an unfrequented island. The title of the chapter, which is—"Of the Canniballes,"—evidently furnished him with the name of one of his characters. In his time almost every proper name was twisted into an anagram. Thus, "*I moyl in law*," was the anagram of the laborious William Noy, Attorney General to Charles I. By inverting this process, and transposing the letters of the word *Canibal*, Shakspeare (as Dr. Farmer long since observed) formed the name of *Caliban*. MALONE.

Letters should not be known; no use of service,
Of riches or of poverty; no contracts,
Successions: bound of land, tilth, vineyard, none:⁴
No use of metal, corn, or wine, or oil:
No occupation: all men idle, all;
And women too; but innocent and pure:
No sovereignty:—

SEB. And yet he would be king on't.

⁴ *Letters should not be known: no use of service,
Of riches or of poverty; no contracts,
Successions; bound of land, tilth, vineyard, none:)* The words already quoted from Florio's Translation (as Dr. Farmer observes to me) instruct us to regulate our author's metre as it is now exhibited in the text.

Probably Shakspeare first wrote (in the room of *partition*, which did not suit the structure of his verse) *bound*; but recollecting that one of its significations was a *rivulet*, and that his island would have fared ill without fresh water, he changed *bound* to *bound of land*, a phrase that could not be misunderstood. At the same time he might have forgot to strike out *bound*, his original word, which is now rejected; for if not used for a *brook*, it would have exactly the same meaning as *bound of land*. There is therefore no need of the dissyllabical assistance recommended in the following note.

STEEVENS.

*And use of service, none; contract, succession,
Bound, bound of land, tilth, vineyard, none.)* The defective metre of the second of these lines affords a ground for believing that some word was omitted at the press. Many of the defects however in our author's metre have arisen from the words of one line being transferred to another. In the present instance the preceding line is redundant. Perhaps the words here, as in many other passages, have been shuffled out of their places. We might read—

And use of service, none; succession,

Contract, bound, bound of land, tilth, vineyard, none.
succession being often used by Shakspeare as a quadrisyllable. It must however be owned, that in the passage in Montaigne's Essays the words *contract* and *succession* are arranged in the same manner as in the first folio.

If the error did not happen in this way, *bound* might have been used as a dissyllable, and the word omitted at the press might have been *none*:

—contract, succession,

None; bound, bound of land, tilth, vineyard, none.

MALONE.

ANT. The latter end of his commonwealth forgets the beginning.⁵

GON. All things in common nature would produce

Without sweat or endeavour: treason, felony,
Sword, pike, knife, gun, or need of any engine,⁶
Would I not have; but nature should bring forth,
Of its own kind, all foizon,⁷ all abundance,
To feed my innocent people.

SEB. No marrying 'mong his subjects?

ANT. None, man: all idle; whores, and knaves.

GON. I would with such perfection govern, sir,
To excel the golden age.⁸

⁵ *The latter end of his commonwealth forgets the beginning.*) All this dialogue is a fine satire on the Utopian treatises of government, and the impracticable inconsistent schemes therein recommended.

WARBURTON.

⁶ —any engine,) An engine is the rack. So, in *K. Lear*:

“—like an engine, wrench'd my frame of nature

“From the fix'd place.”

It may, however, be used here in its common signification of instrument of war, or military machine. STEEVENS.

⁷ —all foizon,) *Foizon*, or *foizon*, signifies plenty, *ubertas*; not moisture, or juice of grass, as Mr. Pope says. EDWARDS.

So, in Warner's *Albion's England*, 1602, B. XIII. Ch. 78:

“Union, in breese, is *foysonous*, and discorde works decay.”

Mr. Pope, however, is not entirely mistaken, as *foizon*, or *fizon*, sometimes bears the meaning which he has affixed to it. See Ray's Collection of South and East Country words. STEEVENS.

—nature should bring forth,

Of its own kind, all foizon, all abundance,

To feed my innocent people.) “And if notwithstanding, in divers fruits of those countries that were never tilled, we shall find that in respect of our's they are most excellent, and as delicate unto our taste, there is no reason Art should gain the point of our great and puissant mother, *Nature*.” Montaigne's *Essais*, ubi sup.

MALONE.

⁸ *I would with such perfection govern, sir,*

To excel the golden age.) So Montaigne, ubi supra: “Me

SEB. 'Save his majesty!

ANT. Long live Gonzalo!

GON. And, do you mark me, fir?—

ALON. Pr'ythee, no more; thou dost talk nothing to me.

GON. I do well believe your highness; and did it to minister occasion to these gentlemen, who are of such sensible and nimble lungs, that they always use to laugh at nothing.

ANT. 'Twas you we laugh'd at.

GON. Who, in this kind of merry fooling, am nothing to you: so you may continue, and laugh at nothing still.

ANT. What a blow was there given?

SEB. An it had not fallen flat-long.

GON. You are gentlemen of brave mettle:⁹ you would lift the moon out of her sphere, if she would continue in it five weeks without changing.

Enter ARIEL invisible, playing solemn music.²

SEB. We would so, and then go a bat-fowling.

ANT. Nay, good my lord, be not angry.

seemeth that what in those (newly discovered) nations we see by experience, doth not only EXCEED all the pictures wherewith licentious poeſie hath proudly imbelliſhed the GOLDEN AGE, and all her quaint inventions to ſain a happy condition of man, but alſo the conception and deſire of philoſophy." MALONE.

⁹ —of brave mettle;) The old copy has—*metal*. The two words are frequently confounded in the firſt folio. The epithet, *brave*, ſhews clearly, that the word now placed in the text was intended by our author. MALONE.

² Enter Ariel, &c, *playing ſolemn muſic*.) This ſtage-direction does not mean to tell us that Ariel himſelf was the *ſidicen*; but that ſolemn muſic attended his appearance, was an accompaniment to his entry. STEEVENS.

GON. No, I warrant you; I will not adventure my discretion so weakly. Will you laugh me asleep, for I am very heavy?

ANT. Go sleep, and hear us.

(*All sleep but* ALON. SEB. *and* ANT.

ALON. What, all so soon asleep! I wish mine eyes

Would, with themselves, shut up my thoughts: I find,

They are inclin'd to do so.

SEB.

Please you, sir,

Do not omit the heavy offer of it:

It seldom visits sorrow; when it doth,

It is a comforter.

ANT.

We two, my lord,

Will guard your person, while you take your rest,
And watch your safety.

ALON.

Thank you: Wond'rous heavy.—

(ALONSO *sleeps. Exit* ARIEL.

SEB. What a strange drowsiness possesses them?

ANT. It is the quality o' the climate.

SEB.

Why

Doth it not then our eye-lids sink? I find not
Myself dispos'd to sleep.

ANT.

Nor I; my spirits are nimble.

They fell together all, as by consent;

They dropp'd, as by a thunder-stroke. What
might,

Worthy Sebastian?—O, what might?—No more;—

And yet, methinks, I see it in thy face,

What thou should'st be: the occasion speaks thee;
and

My strong imagination sees a crown

Dropping upon thy head.

SEB. What, art thou waking?

ANT. Do you not hear me speak?

SEB. I do; and, surely,
It is a sleepy language; and thou speak'st
Out of thy sleep: What is it thou didst say?
This is a strange repose, to be asleep
With eyes wide open; standing, speaking, moving,
And yet so fast asleep.

ANT. Noble Sebastian,
Thou let'st thy fortune sleep—die rather; wink'st
Whiles thou art waking.

SEB. Thou dost snore distinctly;
'There's meaning in thy snores.

ANT. I am more serious than my custom: you
Must be so too, if heed me; which to do,
Trebles thee o'er.³

SEB. Well; I am standing water.

ANT. I'll teach you how to flow.

SEB. Do so: to ebb,

³ *I am more serious than my custom: you
Must be so too, if heed me; which to do,*

Trebles thee o'er.) This passage is represented to me as an obscure one. The meaning of it seems to be—You must put on more than your usual seriousness, if you are disposed to pay a proper attention to my proposal; which attention if you bestow, it will in the end make you *thrice what you are*. Sebastian is already brother to the throne; but, being made a king by Antonio's contrivance, would be (according to our author's idea of greatness) *thrice the man he was before*. In this sense he would be *trebled o'er*. So, in *Pericles*, 1609:

—— the master calls,
"And *trebles* the confusion."

Again, in *The Two Noble Kinsmen*, 1634:

"—— *thrids* his own worth." STEEVENS,

Again, in *the Merchant of Venice*:

"—— Yet, for you,
"I would be *trebled* twenty times myself." MALONE.

Hereditary sloth instructs me.

ANT.

O,

If you but knew, how you the purpose cherish,
Whiles thus you mock it! how, in stripping it,
You more invest it! ⁴ Ebbing men, indeed,
Most often do so near the bottom run,
By their own fear, or sloth.

SEB.

Pr'ythee, say on:

The setting of thine eye, and cheek, proclaim
A matter from thee; and a birth, indeed,
Which throes thee much to yield.

ANT.

Thus, sir:

Although this lord of weak remembrance, ⁵ this
(Who shall be of as little memory,
When he is earth'd, hath here almost persuaded
(For he's a spirit of persuasion only,)
The king, his son's alive; 'tis as impossible
That he's undrown'd, as he that sleeps here, swims. ⁶

⁴ *If you but knew, how you the purpose cherish,
Whiles thus you mock it! how, in stripping it,
You more invest it!*)

A judicious critic in *The Edinburgh Magazine* for Nov. 1786, offers the following illustration of this obscure passage. "Sebastian introduces the simile of water. It is taken up by Antonio, who says he will teach his stagnant water to flow. — It has already learned to ebb," says Sebastian. To which Antonio replies, 'O if you but knew how much even that metaphor, which you use in jest, encourages to the design which I hint at; how in stripping the words of their common meaning, and using them figuratively, you adapt them to your own situation!'" STEEVENS.

—this lord of weak remembrance.) This lord, who being now in his dotage, has outlived his faculty of remembering; and who, once laid in the ground, shall be as little remembered himself, as he can now remember other things. JOHNSON.

⁶ — hath here almost persuaded

(For he's a spirit of persuasion, only

Professes to persuade) the king his son's alive;

'Tis as impossible that he's undrown'd,

As he, that sleeps here, swims.) Of this entangled sentence I

SEB. I have no hope
That he's undrown'd.

can draw no sense from the present reading, and therefore imagine that the author gave it thus:

For he, a spirit of persuasion, only

Professes to persuade the king, his son's alive;

Of which the meaning may be either, that *he alone, who is a spirit of persuasion, professes to persuade the king*; or that, *He only professes to persuade, that is, without being so persuaded himself, he makes a show of persuading the king.* JOHNSON.

The meaning may be—He is a mere rhetorician, one who professes the art of persuasion, and nothing else; *i. e.*, he professes to persuade another to believe that of which he himself is not convinced; he is content to be plausible, and has no further aim. So (as Mr. Malone observes) in *Troilus and Cressida*:—"why he'll answer nobody, he *professes* not answering." STEEVENS.

The obscurity of this passage arises from a misconception of the word *he's*, which is not an abbreviation of *he is*, but of *he has*; and partly from the omission of the pronoun, *who*, before the word *professes*, by a common poetical ellipsis. Supply that deficiency, and the sentence will run thus:—

"Although this lord of weak remembrance

"——hath here almost persuaded

"For *he has* a spirit of persuasion, *who, only*

"professes to persuade, the king his son's alive;"—

And the meaning is clearly this.—This old lord, though a mere dotard, has almost persuaded the king that his son is alive; for he is so willing to believe it, that any man who undertakes to persuade him of it, has the powers of persuasion, and succeeds in the attempt.

We find a similar expression in the First Part of *Henry IV.* When Poins undertakes to engage the Prince to make one of the party to Gads-hill, Falstaff says,

"Well! may'st thou *have the spirit of persuasion*, and he the ears of profiting! that what thou speakest may move, and what he hears may be believed!" M. MASON.

The light Mr. M. Mason's conjecture has thrown on this passage, I think, enables me to discover and remedy the defect in it.

I cannot help regarding the words—"professes to persuade"—as a mere gloss or paraphrase on "*—he has a spirit of persuasion.*" This explanatory sentence, being written in the margin of an actor's part, or playhouse copy, was afterwards injudiciously incorporated

ANT. O, out of that no hope,
 What great hope have you! no hope, that way, is
 Another way so high an hope, that even
 Ambition cannot pierce a wink beyond,⁷
 But doubts discovery there. Will you grant, with
 me,
 That Ferdinand is drown'd?

with our author's text. Read the passage (as it now stands in the text,) without these words, and nothing is wanting to its sense or metre.

On the contrary, the insertion of the words I have excluded, by lengthening the parenthesis, obscures the meaning of the speaker, and, at the same time, produces redundancy of measure.

Irregularity of metre ought always to excite suspicions of omission or interpolation. Where somewhat has been omitted, through chance or design, a line is occasionally formed by the junction of hemistichs previously unfitted to each other. Such a line will naturally exceed the established proportion of feet; and when marginal observations are crept into the text, they will have just such awkward effects as I conceive to have been produced by one of them in the present instance.

"Perhaps (says that excellent scholar and perspicacious critic Mr. Porson, in his 6th Letter to Archdeacon Travis) you think it an affected and absurd idea that a marginal note can ever creep into the text: yet I hope you are not so ignorant as not to know that this has actually happened, not merely in *hundreds* or *thousands*, but in *millions* of places." &c. &c.—

"From this known propensity of transcribers to turn every thing into the text which they found written in the margin of their MSS. or between the lines, so many interpolations have proceeded, that at present the surest canon of criticism is, *Præferatur lectio brevior.*" p. 149. 150.

Though I once expressed a different opinion, I am now well convinced that the metre of Shakspeare's plays had originally no other irregularity than was occasioned by an accidental use of hemistichs. When we find the smoothest series of lines among our earliest dramatic writers (who could fairly boast of no other requisites for poetry) are we to expect less polished versification from Shakspeare? STEEVENS.

⁷ — a *wink beyond*,) That this is the utmost extent of the prospect of ambition, the point where the eye can pass no farther, and where objects lose their distinctness, so that what is there discovered is faint, obscure, and doubtful, JOHNSON.

SEB. He's gone.

ANT. Who's the next heir of Naples?

Then, tell me,

SEB. Claribel.

ANT. She that is queen of Tunis; she that dwells
Ten leagues beyond man's life;⁸ she that from
Naples

Can have no note,⁹ unless the sun were post,
(The man i' the moon's too slow,) till new-born
chins

Be rough and razorable; she, from whom²
We were all sea-swallow'd, though some cast again;³
And, by that, destin'd⁴ to perform an act,
Whereof what's past is prologue; what to come,

⁸ — *beyond man's life*;) i. e. at a greater distance than the life of man is long enough to reach. STEEVENS.

⁹ — *she that from Naples*
Can have no note, &c.) Note (as Mr. Malone observes) is notice, or information.

Shakspeare's great ignorance of geography is not more conspicuous in any instance than in this, where he supposes Tunis and Naples to have been at such an immeasurable distance from each other. He may, however, be countenanced by *Apollonius Rhodius*, who says, that both the *Rhone* and *Po* meet in one, and discharge themselves into the gulph of *Venice*; and by *Æschylus*, who has placed the river *Eridanus* in *Spain*. STEEVENS.

² — *she, from whom* —) i. e. in coming from whom. The old copy has — *she that from, &c.* which cannot be right. The compositor's eye probably glanced on a preceding line, "*she that from Naples* —." The emendation was made by Mr. Rowe. MALONE.

³ — *though some cast again*;) *Cast* is here used in the same sense as in *Macbeth*, A& II. sc. iii.: "— though he took my legs from me, I made a shift to *cast* him." STEEVENS.

⁴ *And, by that, destin'd* —) It is a common plea of wickedness to call temptation destiny. JOHNSON.

The late Dr. Musgrave very reasonably proposed to substitute — *destin'd* for — *destiny*. As the construction of the passage is made easier by this slight change, I have adopted it. STEEVENS.

In yours and my discharge.⁵

SEB. What stuff is this? — How say you?
'Tis true, my brother's daughter's queen of Tunis;
So is she heir of Naples; 'twixt which regions
There is some space.

ANT. A space whose every cubit
Seems to cry out, *How shall that Claribel*
Measure us back to Naples? — Keep in Tunis,⁶
And let Sebastian wake! — Say, this were death
That now hath seiz'd them; why, they were no
worse

Than now they are: There be, that can rule Naples,
As well as he that sleeps; lords, that can prate
As amply, and unnecessarily,
As this Gonzalo; I myself could make
A chough⁷ of as deep chat. O, that you bore
The mind that I do! what a sleep were this
For your advancement! Do you understand me?

SEB. Methinks, I do.

ANT. And how does your content
Tender your own good fortune?

SEB. I remember,
You did supplant your brother Prospero.

ANT. True:

⁵ *In yours and my discharge.*) i. e. depends on what you and I are to perform. STEEVENS.

⁶ — *keep in Tunis,*) There is in this passage a propriety lost, which a slight alteration will restore:

“ — Sleep in Tunis,

“ *And let Sebastian wake!*” JOHNSON.

The old reading is sufficiently explicable. *Claribel* (says he) keep where thou art, and allow Sebastian time to awaken those senses by the help of which he may perceive the advantage which now presents itself. STEEVENS.

⁷ *A chough* —) Is a bird of the jack-daw kind. STEEVENS.

And, look, how well my garments fit upon me;
Much feater than before: My brother's servants
Were then my fellows, now they are my men.

SEB. But, for your conscience —

ANT. Ay, Sir; where lies that? if it were a kybe,
'Twould put me to my slipper; But I feel not
This deity in my bosom: twenty consciences,
That stand 'twixt me and Milan, candy'd be they,
And melt, ere they molest! ⁸ Here lies your brother,

No better than the earth he lies upon, ⁹
If he were that which now he's like; whom I,
With this obedient steel, three inches of it,
Can lay to bed for ever: ² whiles you, doing thus,

⁸ And melt ere they molest! I had rather read —
Would melt ere they molest.

i. e. Twenty consciences, such as stand between me and my hopes, though they were congealed, would melt before they could molest me, or prevent the execution of my purposes. JOHNSON.

Let twenty consciences be first congealed, and then dissolved, ere they molest me, or prevent me from executing my purposes. MALONE.

If the interpretation of Johnson and Malone is just, and is certainly as intelligible as *or*; but I can see no reasonable meaning in this interpretation. It amounts to nothing more as thus interpreted, than *My conscience must melt and become softer than it is before it molests me*; which is an insipidity unworthy of the Poet. I would read "Candy'd be they, or melt;" and the expression then has spirit and propriety. *Had I twenty consciences, says Antonio, they might be hot or cold for me; they should not give me the smallest trouble.* — Edinburgh Magazine, Nov. 1786. STEEVENS.

⁹ No better than the earth he lies upon,) So, in *Julius Cæsar*:

" — at Pompey's basis lies along,

" No worthier than the dust." STEEVENS.

² If he were that which now he's like; whom I,
With this obedient steel, three inches of it,
Can lay to bed, &c.) The old copy reads —

" If he were that which now he's like, *that's dead*;

" Whom I with this obedient steel, three inches of it,

" Can lay to bed," &c.

To the perpetual wink for aye² might put
 This ancient morsel,³ this sir Prudence, who
 Should not upbraid our course. For all the rest,
 They'll take suggestion, as a cat laps milk;⁴
 They'll tell the clock to any business that
 We say befits the hour.

SEB. Thy case, dear friend,
 Shall be my precedent; as thou got'st Milan,
 I'll come by Naples. Draw thy sword: one stroke
 Shall free thee from the tribute which thou pay'st;
 And I the king shall love thee.

ANT. Draw together:
 And when I rear my hand, do you the like
 To fall it on Gonzalo.

SEB. O, but one word.
(They converse apart.)

Musick. Re-enter ARIEL, invisible.

ARI. My master through his art foresees the
 danger
 That these, his friends, are in; and sends me forth,

The words — "that's dead," (as Dr. Farmer observes to me) are evidently a gloss, or marginal note which had found its way into the text. Such a supplement is useless to the speaker's meaning, and one of the verses becomes redundant by its insertion.

STEEVENS.

² — for aye —) i. e. for ever. So, in *K. Lear*:

" — I am come

" To bid my king and master *aye* good night." STEEVENS.

³ *This ancient morsel,*) For *morsel* Dr. Warburton reads — *ancient moral*, very elegantly and judiciously; yet I know not whether the author might not write *morsel*, as we say a *piece of a man*. JOHNSON.

So, in *Measure for Measure*:

" How doth my dear *morsel*, thy mistress?" STEEVENS.

⁴ — take suggestion,) i. e. Receive any hint of villainy.

JOHNSON.

(For else his project dies,) to keep them living.⁵
(Sings in GONZALO'S ear.

They'll take suggestion, as a cat laps milk; (That is, will adopt, and bear witness to, any tale you shall invent; you may suborn them as evidences to clear you from all suspicion of having murdered the king. A similar signification occurs in The Two Gentlemen of Verona:

"Love bad me swear, and love bids me forswear:
"O sweet suggesting love, if thou hast sinn'd,
"Teach me, thy tempted subject, to excuse it." HENLEY.

'—to keep them living.) By *them*, as the text now stands, Gonzalo and Alonso must be understood. Dr. Johnson objects very justly to this passage. "As it stands, says he, at present, the sense is this. He sees *your* danger, and will therefore save *them*." He therefore would read—"That *these* his friends are in."

The confusion has, I think, arisen from the omission of a single letter. Our author, I believe, wrote —

" ——— and sends me forth,

"For else his projects dies, to keep them living."

i. e. he has sent me forth, to keep his projects alive, which else would be destroyed by the murder of his friend Gonzalo. — The opposition between the life and death of a project appears to me much in Shakspeare's manner. So, in *Much ado about nothing*: "What *life* is in that, to be the *death* of this marriage?" — The plural noun joined to a verb in the singular number, is to be met with in almost every page of the first folio. So, to confine myself to the play before us, edit. 1623:

"My old bones akes."

Again *ibid* :

" ——— At this hour

"Lies at my mercy all my enemies."

Again, *ibid* :

His tears runs down his beard —."

Again :

"What cares these rovers for the name of king."

It was the common language of the time; and ought to be corrected, as indeed it generally has been in the modern editions of our author, by changing the number of the verb. Thus, in the present instance we should read — For else his projects *die*, &c. MALONE.

I have received Dr. Johnson's amendment. Ariel, finding that Prospero was equally solicitous for the preservation of Alonso and Gonzalo, very naturally styles them both his *friends*, without adverting to the guilt of the former. Toward the success of Prospero's design, their lives were alike necessary.

*While you here do snoring lie,
Open-ey'd conspiracy
His time doth take:
If of life you keep a care,
Shake off slumber, and beware:
Awake! awake!*

ANT. Then let us both be fudden.

GON. Now, good angels, preserve the king!
(*They wake.*)

ALON. Why, how now, ho! awake! Why are
you drawn?⁶

Wherefore this ghastly looking?

GON. What's the matter?

SEB. Whiles we stood here securing your repose,
Even now, we heard a hollow burst of bellowing
Like bulls, or rather lions; did it not wake you?
It struck mine ear most terribly.

ALON. I heard nothing.

ANT. O, 'twas a din to fright a monster's ear;
To make an earthquake! sure, it was the roar
Of a whole herd of lions.

ALON. Heard you this, Gonzalo?

GON. Upon mine honour, sir, I heard a humming,
And that a strange one too, which did awake me:

Mr. Henley says that "By them are meant Sebastian and Antonio. The project of Prospero, which depended upon Ariel's keeping them alive, may be seen, A& III."

The song of Ariel, however, sufficiently points out which were the immediate objects of his protection. He cannot be supposed to have any reference to what happens in the last scene of the next A&.

STEEVENS.

⁶ — drawn?) Having your swords drawn. So, in *Romeo and Juliet*:

"What, art thou drawn among these heartless hinds?"

JOHNSON.

I shak'd you, fir, and cry'd; as mine eyes open'd,
I saw their weapons drawn:—there was a noise,
That's verity: Best stand upon our guard;⁷
Or that we quit this place: let's draw our weapons.

ALON. Lead off this ground; and let's make
further search

For my poor son.

GON. Heavens keep him from these beasts!
For he is, sure, i'the island.

ALON. Lead away.

ARI. Prospero my lord shall know what I have
done:

(*Aside.*

So, king, go safely on to seek thy son. (*Exeunt.*

SCENE II.

Another part of the island.

Enter CALIBAN, with a burden of wood.

A noise of thunder heard.

CAL. All the infections that the sun sucks up
From bogs, fens, flats, on Prosper fall, and make
him

By inch-meal a disease! His spirits hear me,
And yet I needs must curse. But they'll nor pinch,
Fright me with urchin shows, pitch me i'the mire,

⁷ *That's verity: 'Best stand upon our guard;)* The old copy
reads—

“*That's verily: 'Tis best we stand upon our guard.*” Mr. Pope
very properly changed *verily* to *verity* and as the verse would be
too long by a foot, if the words *'tis* and *we* were retained, I have
discarded them in favor of an elliptical phrase which occurs in
our ancient comedies, as well as in our author's *Cymbeline*, A& III.
sc. iii: “*Best draw my sword;*” i. e. *it were best to draw it.*

STEEVENS.

Nor lead me, like a fire-brand, in the dark
 Out of my way, unless he bid them; but
 For every trifle are they set upon me:
 Sometime like apes, that moe⁷ and chatter at me,
 And after, bite me; then like hedge-hogs, which
 Lie tumbling in my bare-foot way, and mount
 Their pricks⁸ at my foot-fall; sometime am I
 All wound with adders,⁹ who, with cloven tongues,
 Do hiss me into madness: — Lo! now! lo!

Enter TRINCULO.

Here comes a spirit of his; and to torment me,
 For bringing wood in slowly: I'll fall flat;
 Perchance, he will not mind me.

TRIN. Here's neither bush nor shrub, to bear off
 any weather at all, and another storm brewing; I
 hear it sing i' the wind: yond' same black cloud,
 yond' huge one, looks like a foul bombard² that

7 ——— that moe, &c.) i. e. make mouths. So, in the old version of the Psalms:

“ ——— making moes at me.”

Again, in the *Mystery of Candlemas-Day*, 1512:

“ And make them to lye and mowe like an ape.”

Again, in *Sidney's Arcadia*, Book III:

“ Ape great thing gave, though he did mowing stand.

“ The instrument of instruments, the hand.” STEEVENS.

So, in Nashe's *Apologie of Pierce Penniless*, 1593:

“ — found nobody at home but an ape, that fate in the porch
 and made mops and mows at him.” MALONE.

8 *Their pricks* ———) i. e. prickles. STEEVENS.

9 ———wound with adders,) Enwrapped by adders wound or
 twisted about me. JOHNSON.

2 — looks like a foul bombard—) This term again occurs in *The First Part of Henry IV.* “ — that swoln parcel of dropfies, that huge bombard of sack—” And again, in *Henry VIII.* “ And here you lie baiting of bombards, when ye should do service.” By these several passages, 'tis plain, the word meant a large vessel for holding drink, as well as the piece of ordnance so called. THEOBALD.

would shed his liquor, If it should thunder, as it did before, I know not where to hide my head: yond' same cloud cannot choose but fall by pailfuls. — What have we here? a man or a fish? Dead or alive? A fish: he smells like a fish; a very ancient and fish-like smell; a kind of, not of the newest, Poor-John. A strange fish! Were I in England now (as once I was), and had but this fish painted,³ not a holiday fool there but would give a piece of silver: there would this monster

Ben Jonson, in his *Masque of Augurs*, confirms the conjecture of Theobald. — "The poor cattle yonder are passing away the time with a cheat loaf, and a *bumbard* of broken beer."

So, again in *The Martyr'd Soldier*, by Shirley, 1638:

"His boots as wide as the black-jacks,

"Or *bumbards*, tofs'd by the king's guards."

And it appears from a passage in Ben Jonson's *Masque of Love Restor'd*, that a *bombard-man* was one who carried about provisions. "I am to deliver into the buttery so many firkins of *aurum potabile*, as it delivers out *bombards* of bouge." &c.

Again, in Decker's *Match me in London*, 1631:

"You are ascended up to what you are, from the black-jack to the *bumbard* distillation." STEEVENS.

Dr. Upton would read — a *full bumbard*. See a note on — "I thank the Gods, I am *foul*;" *As you like it*, Act III. sc. iii.

MALONE.

³ — *this fish painted*,) To exhibit fishes, either real or imaginary, was very common about the time of our author. So, in Jasper Maine's comedy of the *City Match*:

"Enter Bright, &c. hanging out the picture of a *strange fish*."

"—— This is the *fifth fish* now

"That he hath shewn thus.

It appears, from the books at Stationers' Hall, that in 1604 was published, "A strange reporte of a monstrous *fish*, that appeared in the form of a woman from her waist upward, scene in the sea."

So likewise in Churchyard's *Prayse and Reporte of Maister Martyne Forboisher's Voyage to Meta Incognita*, &c. bl. l. 12mo. 1578: "And marchyng backe, they found a *straunge Fish* deade, that had been caste from the sea on the shore, who had a boane in his head like an Unicorne, whiche they brought awaye and presented to our Prince, when thei came home." STEEVENS.

make a man;⁴ any strange beast there makes a man: when they will not give a doit to relieve a lame beggar, they will lay out ten to see a dead Indian.⁵ Legg'd like a man! and his fins like arms! Warm, o' my troth! I do now let loose my opinion,⁶ hold it no longer; this is no fish, but an islander, that hath lately suffer'd by a thunder-bolt. (*Thunder.*) Alas! the storm is come again: my best way is to creep under his gaberdine;⁷ there is no

⁴ — make a man;) That is make a man's fortune. So' in *A Midsummer Night's Dream*: "— we are all made men." JOHNSON. Again, in *Ram-alley, or Merry Tricks*, 1611:

" ————— She's a wench
" Was born to make us all." STEEVENS.

⁵ — a dead Indian.) In a subsequent speech of Stephano, we have: "—savages and men of Inde;" in *Love's Labour's Lost*, "—a rude and savage men of Inde;" and in *K. Henry VIII.* the porter asks the mob, if they think "some strange Indian, &c. is come to court." Perhaps all these passages allude to the Indians brought home by Sir Martin Frobisher.

Queen Elizabeth's original instructions to him (MS. now before me) "concerning his voyage to Cathaia," &c. contain the following article:

"You shall not bring above iii or iiij persons of that countrey, the which shall be of diuers ages, and shall be taken in such sort as you may best avoyde offence of that people."

In the year 1577, "A description of the portrayture and shape of those strange kinde of people which the wurthie Mr. Martin Frobisher brought into England in A°. 1576," was entered on the books of the Stationers' Company.

By Frobisher's *First Voyage for the Discoverie of Cataya*, bl. l. 410. 1578, the fate of the first savage taken by him is ascertained. — "Whereupon when he founde himself in captiuitie, for very choller and disdaine he bit his tong in twaine within his mouth: notwithstanding, he died not thereof, but lived untill he came in Englande, and then he died of colde which he had taken at sea."

STEEVENS.

⁶ — let loose my opinion, &c.) So, in *Love's Labour's Lost*:

"— Now you will be my purgation, and let me loose."

STEEVENS.

⁷ — his gaberdine;) A *gaberdine* is properly the coarse frock

other shelter hereabout : Misery acquaints a man
with strange bedfellows : I will here shroud, till
the dregs of the storm be past.

Enter STEPHANO, singing ; a bottle in his hand.

STE. *I shall no more to sea, to sea,
Here shall I dye a-shore ; —*

This is a very scurvy tune to sing at a man's funeral :
Well, here's my comfort. *(Drinks.*

*The master, the swabber, the boatswain, and I,
The gunner, and his mate,
Lov'd Mall, Meg, and Marian and Margery,
But none of us car'd for Kate :
For she had a tongue with a tang,
Would cry to a sailor, Go, hang :
She lov'd not the savour of tar nor of pitch,
Yet a tailor might scratch her where-e'er she did itch ;
Then to sea, boys, and let her go hang.*

This is a scurvy tune too : But here's my comfort.
(Drinks.

CAL. Do not torment me : O !

STE. What's the matter ? Have we devils here ?
Do you put tricks upon us with savages, and men
of Inde ? Ha ! I have not 'scap'd drowning, to be
afear'd now of your four legs ; for it hath been said,

or outward garment of a peasant. Spanish *Gaberdina*. So, in *Look
about you*, 1600 :

“ I'll conjure his *gaberdine*. ”

The *gaberdine* is still worn by the peasants in Suffex. STEEVENS.

It here however means, I believe, a loose felt cloak. Minshew
in his *Dict.* 1617, calls it “ a rough Irish mantle, or horseman's
coat. *Gaban*, Span. and Fr. — *Læna*, i. e. *vestis quæ super cætera
vestimenta imponebatur*. ” See also Cotgrave's *Dict.* in *v. gaban*,
and *galleverdine*. MALONE.

As proper a man as ever went on four legs, cannot make him give ground : and it shall be said so again, while Stephano breathes at nostrils.

CAL. The spirit torments me : O !

STE. This is some monster of the isle, with four legs ; who hath got, as I take it, an ague : Where the devil should he learn our language ? I will give him some relief, if it be but for that : If I can recover him, and keep him tame, and get to Naples with him, he's a present for any emperor that ever trod on neat's-leather.

CAL. Do not torment me, pr'ythee ;
I'll bring my wood home faster.

STE. He's in his fit now ; and does not talk after the wisest. He shall taste of my bottle : if he have never drunk wine afore, it will go near to remove his fit : if I can recover him, and keep him tame, I will not take too much⁸ for him ; he shall pay for him that hath him, and that soundly.

CAL. Thou dost me yet but little hurt ; thou wilt Anon, I know it by thy trembling :⁹

⁸ — too much — } *Too much means, any sum, ever so much.*

So, in the *Letters from the Pastor Family*, Vol. II. p. 219 :
“ And ye be beholding unto my Lady for hyr good wurde, for sche hath never preylyd yowe to much.” i. e. though she has praised you much, her praise is not above your merit.

It has, however, been observed to me, that when the vulgar mean to ask an extravagant price for any thing, they say, with a laugh, I won't make him pay twice for it. This sense sufficiently accommodates itself to Trinculo's expression. Mr. M. Malone explains the passage differently. — “ I will not take for him even more than he is worth.” STEEVENS.

I think the meaning is, Let me take what sum I will, however great, I shall not take too much for him : it is impossible for me to sell him too dear. MALONE.

⁹ — I know it by thy trembling :) This tremor is always

Now Prosper works upon thee.

STE. Come on your ways ; open your mouth ; here is that which will give language to you, cat;² open your mouth : this will shake your shaking, I can tell you, and that soundly : you cannot tell who's your friend ; open your chops again.

TRIN. I should know that voice : It should be— But he is drown'd ; and these are devils : O ! defend me !—

STE. Four legs, and two voices ; a most delicate monster ! His forward voice³ now is to speak well of his friend ; his backward voice is to utter foul speeches, and to detract. If all the wine in my bottle will recover him, I will help his ague : Come,——Amen !⁴ I will pour some in thy other mouth ;

TRIN. Stephano,——

STE. Doth thy other mouth call me ? Mercy ! mercy ! This is a devil, and no monster : I will leave him ; I have no spoon.⁵

represented as the effect of being possess'd by the devil. So, in the *Comedy of Errors* :

“ Mark how he trembles in his extacy ! ” STEEVENS.

² — cat ;) Alluding to an old proverb, that *good liquor will make a cat speak*. STEEVENS.

³ *His forward voice*, &c.) The person of Fame was anciently described in this manner. So, in *Penelope's Web*, by Greene, 1601 : “ Fame hath two faces, readie as well to back-bite as to flatter.” STEEVENS.

⁴ —Amen !) Means, stop your draught : come to a conclusion. *I will pour some*, &c. STEEVENS.

⁵ *I have no long spoon*.) Alluding to the proverb, *A long spoon to eat with the devil*. STEEVENS.

See *Comedy of Errors*, A& IV. sc. iii. and Chaucer's *Squier's Tale*, 10916 of the late edit.

“ Therefore behoveth him a full long spone,

“ That shall etc with a fend,—— TYRWHITTE.

TRIN. Stephano!—if thou beest Stephano, touch me, and speak to me; for I am Trinculo;—be not afeard,—thy good friend Trinculo.

STE. If thou beest Trinculo, come forth; I'll pull thee by the lesser legs: if any be Trinculo's legs, these are they. Thou art very Trinculo, indeed: How cam'st thou to be the siege of this moon-calf? Can he vent Trinculos?

TRIN. I took him to be kill'd with a thunder-stroke:—But art thou not drown'd, Stephano? I hope now, thou art not drown'd. Is the storm over-blown? I hid me under the dead moon-calf's gaberdine, for fear of the storm: And art thou living, Stephano? O Stephano, two Neapolitans 'scap'd!

STE. Pr'ythee, do not turn me about; my stomach is not constant.

CAL. These be fine things, an if they be not sprites.

That's a brave god, and bears celestial liquor: I will kneel to him.

STE. How did'st thou 'scape? How cam'st thou hither? swear by this bottle, how thou cam'st hither. I escap'd upon a butt of sack, which the sailors heav'd over-board, by this bottle! which I made of the bark of a tree, with mine own hands, since I was cast a-shore.

6 —to be the siege of this moon-calf?) *Siege* signifies *fool* in every sense of the word, and is here used in the dirtiest.

So, in Holinshed, p. 705: "In this yeare also, a house on London-bridge, called the common *siege*, or privie, fell downe into the Thames."

A *moon-calf* is an inanimate shapeless mass, supposed by Pliny to be engendered of woman only. See his Nat. Hist. b. x. ch. 64.

STEVENS.

CAL. I'll swear, upon that bottle, to be thy
True subject; for the liquor is not earthly.

STE. Here; swear then how thou escap'dst.⁶

TRIN. Swam a-shore, man, like a duck; I can
swim⁷ like a duck, I'll be sworn.

STE. Here, kiss the book: Though thou canst
swim like a duck, thou art made like a goose.

TRIN. O Stephano, hast any more of this?

STE. The whole butt, man; my cellar is in a
rock by the sea-side, where my wine is hid. How
now, moon-calf? how does thine ague?

CAL. Hast thou not dropp'd from heaven?⁸

STE. Out o' the moon, I do assure thee: I was
the man in the moon, when time was.

CAL. I have seen thee in her, and I do adore
thee;

My mistress shew'd me thee, thy dog, and bush.⁹

⁶ Cal. *I'll swear, upon that bottle, to be thy
True subject, &c.*

Ste. *Here; swear then how thou escap'dst.* } The passage should
probably be printed thus:

Ste. (to Cal.) Here, swear then., (to Trin.) How escap'dst
thou?

The speaker would naturally take notice of Caliban's proffered
allegiance. Besides, he bids Trinculo kiss the book after he has
answered the question; a sufficient proof of the rectitude of the
proposed arrangement. RITSON.

⁷ *I can swim—*) I believe Trinculo is speaking of Caliban,
and that we should read—*'a can swim, &c.* See the next
speech. MALONE.

⁸ *Hast thou not dropp'd from heaven?*) The new-discovered In-
dians of the island of St. Salvador, asked, by signs, whether Co-
lumbus and his companions *were not come down from heaven.*

TOLLET.

⁹ *My mistress shew'd me thee, thy dog, and bush.*) The old copy,
which exhibits this and several preceding speeches of Caliban as

STE. Come, swear to that ; kiss the book : I will furnish it anon with new contents ; swear.

TRIN. By this good light, this is a very shallow monster ;—I afraid of him ?—a very weak monster : ²—The man i' the moon ?—a most poor credulous monster :—Well drawn, monster, in good footh.

CAL. I'll shew thee every fertile inch o' the island ;

And kiss thy foot : I pr'ythee, be my god. ³

TRIN. By this light, a most perfidious and drunken monster ; when his god's asleep, he'll rob his bottle,

CAL. I'll kiss thy foot : I'll swear myself thy subject.

STE. Come on then ; down, and swear.

TRIN. I shall laugh myself to death at this puppy-headed monster : A most scurvy monster ! I could find in my heart to beat him,—

STE. Come, kiss.

TRIN. But that the poor monster's in drink : An abominable monster !

CAL. I'll shew thee the best springs ; I'll pluck thee berries ;

prose (though it be apparent they were designed for verse,) reads—
 “ My mistress shew'd me thee, *and* thy dog and *thy* bush.”
 Let the editor who laments the loss of the words—*and* and *thy*, compose their elegy. STEEVENS.

² *I afraid of him?—a very weak monster &c.*) It is to be observed, that Trinculo the speaker is not charged with being afraid ; but it was his consciousness that he was so that drew this brag from him. This is nature. WARBURTON.

³ *And kiss thy foot : I pr'ythee be my god.*) The old copy redundantly reads :

“ And I will kiss thy foot,” &c, RITSON.

I'll fish for thee, and get thee wood enough.
 A plague upon the tyrant that I serve!
 I'll bear him no more ficks, but follow thee,
 Thou wond'rous man.

TRIN. A most ridiculous monster; to make a
 wonder of a poor drunkard,

CAL. I pry'thee, let me bring thee where crabs
 grow;

And I with my long nails will dig thee pig-nuts;
 Shew thee a jay's nest, and instruct thee how
 To snare the nimble marmozet; I'll bring thee
 To clust'ring filberds, and sometimes I'll get thee
 Young sea-mells ⁴ from the rock: Wilt thou go
 with me?

⁴ —*sea-mells*—) This word has puzzled the commentators: Dr. Warburton reads *shamois*; Mr. Theobald would read any thing rather than *sea-mells*. Mr. Holt, who wrote notes upon this play, observes, that limpets are in some places called *scams*, and therefore I had once suffered *scamels* to stand, JOHNSON.

Theobald had very reasonably proposed to read *sea-malls*, or *sea-mells*. An *e*, by these careless printers, was easily changed into a *c*, and from this accident, I believe, all the difficulty arises, the word having been spelt by the transcriber, *seamels*. Willoughby mentions the bird as Theobald has informed us. Had Mr. Holt told us in what part of England *limpets* are called *scams*, more regard would have been paid to his assertion.

I should suppose, at all events, a *bird* to have been design'd, as *young* and *old fish* are taken with equal facility; but *young birds* are more easily surpris'd than *old ones*. Besides, Caliban had already proffered to *fish* for Trinculo. In Cavendish's second voyage, the sailors eat *young gulls* at the isle of Penguins. STEEVENS.

I have no doubt but Theobald's proposed amendment ought to be received. Sir Joseph Banks informs me, that in Willoughby's, or rather John Ray's Ornithology, p. 34, No. 3, is mentioned the common sea-mall, *Larus cinereus minor*; and that young sea gulls have been esteemed a delicate food in this country, we learn from Ploet, who, in his History of Staffordshire, p. 231, gives an account of the mode of taking a species of gulls called in that country *pewits*, with a plate annexed, at the end of which he writes, "they being accounted a good dish at the most plentiful tables." To this it

STE. I pr'ythee now, lead the way, without any more talking.—Trinculo, the king and all our company else being drown'd, we will inherit here.—Here; bear my bottle. Fellow Trinculo, we'll fill him by and by again.

CAL. Farewell master; farewell, farewell.

(Sings drunkenly.

TRIN. A howling monster; a drunken monster.

CAL. No more dams I'll make for fish;

Nor fetch in firing

At requiring,

Nor scrape trenchering,⁵ nor wash dish;

'Ban 'Ban, Ca—Caliban,⁶

Has a new master—Get a new man.⁷

Freedom, hey-day! hey-day, freedom! freedom,
hey-day, freedom!

STE. O brave monster! lead the way. Exeunt.

may be added, that Sir Robert Sibbald in his *Ancient State of the Shire of Fife*, mentions, amongst fowls which frequent a neighbouring island, several sorts of *sea-malls*, and one in particular, the *katicwake*, a fowl of the *Larus* or *mall* kind, of the bigness of an ordinary pigeon, which some hold, says he, to be as savoury and as good meat as a partridge is. REED.

⁵ *Nor scrape trenchering,*) In our author's time trenchers were in general use; and male domesticks were sometimes employed in cleansing them. "I have helped (says Lilly in his *History of his Life and Times*, ad an. 1620), to carry eighteen tubs of water in one morning;—all manner of drudgery I willingly performed; *scrape-trenchers*," &c. MALONE.

⁶ *'Ban, 'Ban, Ca—Caliban,*) Perhaps our author remembered a song of Sir P. Sidney's:

"Da, da, da—Daïdan."

Astrophel and Stella, fol. 1627. MALONE.

⁷ —*Get a new man.*) When Caliban sings this last part of his ditty, he must be supposed to turn his head scornfully toward the cell of Prospero, whose service he has deserted. STEEVENS.

ACT III. SCENE I.

Before Prospero's Cell.

Enter FERDINAND, bearing a log.

FER. There be some sports are painful; but
their labour
Delight in them sets off: ⁸ some kinds of baseness
Are nobly undergone; and most poor matters
Point to rich ends. This my mean task would be,

⁸ *There be some sports are painful; but their labour
Delight in them sets off:)*

Molliter austerum studio fallente laborem. Hor. sat. 2. lib. ii.

The old copy reads: "——and their labour," &c. STEEVENS.

We have again the same thought in *Macbeth*:

"The labour we delight in physicks pain."

After "and," *at the same time* must be understood. Mr. Pope, unnecessarily, reads——"*But their labour——*," which has been followed by the subsequent editors.

In like manner in *Coriolanus*, Act IV. the same change was made by him. "I am a Roman, and (i. e. and yet) my services are, as you are, against them." Mr. Pope reads——"*I am a Roman, but my services,*" &c. MALONE.

I prefer Mr. Pope's emendation, which is justified by the following passage in the same speech:

"——This my mean task would be

"As heavy to me as 'tis odious; but

"The mistress that I serve," &c.

It is surely better to change a single word, than to countenance one corruption by another, or suppose that four words, necessary to produce sense, were left to be understood. STEEVENS.

⁹ *This my mean task would be——*) The metre of this line is defective in the old copy, by the words *would be* being transferred to the next line. Our author and his contemporaries generally use *odious* as a trisyllable. MALONE.

Mr. Malone prints the passage as follows:

"——*This my mean task would be*

"*As heavy to me, as odious; but——*"

The word *odious*; as he observes, is sometimes used as a trisylla-

As heavy to me, at 'tis odious; but
 The mistress, which I serve, quickens what's dead,
 And makes my labours pleasures: O, she is
 Ten times more gentle, than her father's crabbed;
 And he's compos'd of harshness. I must remove
 Some thousands of these logs, and pile them up,
 Upon a fore injunction: My sweet mistress
 Weeps when she sees me work; and says, such
 baseness

Had ne'er like executor. I forget: ²
 But these sweet thoughts do even refresh my labours;
 Most busy-lefs, when I do it. ³

Enter MIRANDA; and PROSPERO at a distance.

MIRA. Alas, now! pray you,
 Work not so hard: I would, the lightning had
 Burnt up those logs, that you are enjoind to pile!
 Pray, set it down, and rest you: when this burns,
 'Twill weep for having weary'd you: My father
 Is hard at study; pray now, rest yourself;
 He's safe for these three hours.

ble.—Granted; but then it is *always* with the penult, *short*. The
 metre, therefore, as regulated by him, would still be defective.

By the advice of Dr. Farmer, I have supply'd the necessary
 monosyllable—'tis; which completes the measure, without the
 slightest change of sense. STEEVENS.

² — *I forget*: Perhaps Ferdinand means to say—I forget my task;
 but that is not surprising, for I am thinking on Miranda, and these
 sweet thoughts, &c. He may however mean, that he forgets or
 thinks little of the baseness of his employment. Whichsoever be the
 sense, *And*, or *For*, should seem more proper in the next line,
 than *But*. MALONE.

³ Most busy-lefs, when I do it.) The two first folios read:

“Most busy lest, when I do it.”

'Tis true this reading is corrupt; but the corruption is so very
 little removed from the truth of the text, that I cannot afford to
 think well of my own sagacity for having discovered it.

THEOBALD.

FER. O most dear mistress,
The sun will set, before I shall discharge
What I must strive to do.

MIRA. If you'll sit down,
I'll bear your logs the while : Pray, give me that;
I'll carry it to the pile.

FER. No, precious creature :
I had rather crack my sinews, break my back,
Than you should such dishonour undergo,
While I sit lazy by.

MIRA. It would become me
As well as it does you : and I should do it
With much more ease ; for my good will is to it,
And yours against.⁴

PRO. Poor worm ! thou art infected ;
This visitation shews it.

MIRA. You look wearily.

FER. No, noble mistress ; 'tis fresh morning
with me,
When you are by at night.⁵ I do beseech you,
(Chiefly, that I might set it in my prayers,)
What is your name ?

MIRA. Miranda :—O my father,
I have broke your heft⁶ to say so !

⁴ *And yours against.*) The old copy reads—

“ And yours *it is* against.” By the advice of Dr. Farmer I have omitted the words in Italicks, as they are needless to the sense of the passage, and would have rendered the hemistich too long to join with its successor in making a regular verse. STEEVENS.

⁵ —'tis *fresh morning with me,*

When you are by at night.)

Tu mihi curarum requies, tu nocte vel atrâ
Lumen—

Tibul. Lib. iv. El. xiii. MALONE.

⁶ —*heft*—(For *behest*; i. e. command. So before, A&I. sc. ii:
“ Refusing her grand *hefts*—” STEEVENS.

FER. Admir'd Miranda!
 Indeed, the top of admiration; worth
 What's dearest to the world! Full many a lady
 I have ey'd with best regard: and many a time
 The harmony of their tongues hath into bondage
 Brought my too diligent ear: for several virtues
 Have I lik'd several women; never any
 With so full soul, but some defect in her
 Did quarrel with the noblest grace she ow'd,
 And put it to the foil: But you, O you,
 So perfect, and so peerless, are created
 Of every creature's best, '7

MIRA. I do not know
 One of my sex; no woman's face remember,
 Save, from my glass, mine own; nor have I seen
 More that I may call men, than you, good friend,
 And my dear father: how features are abroad,
 I am skill-less of; but, by my modesty,
 (The jewel in my dower,) I would not wish
 Any companion in the world but you;

7 *Of every creature's best.*) Alluding to the picture of Venus by Apelles. JOHNSON.

Had Shakspeare availed himself of this elegant circumstance, he would scarcely have said, "of every creature's best," because such a phrase includes the component parts of the brute creation. Had he been thinking on the judicious selection made by the Grecian Artist, he would rather have expressed his meaning by "every woman's," or "every beauty's best." Perhaps he had only in his thoughts a fable related by Sir Philip Sidney in the third book of his *Arcadia*. The beasts obtained permission from Jupiter to make themselves a King; and accordingly created one of every creature's best:

" Full glad they were, and tooke the naked sprite,
 " Which straight the earth yclothed in his clay:
 " The Lyon heart; the Ounce gave adive might;
 " The horse good shape; the Sparrow lust to play;
 " Nightingale voice, entising songs to say, &c. &c.

" Thus man was made; thus man their lord became. "

STEEVENS.

Nor can imagination form a shape,
Besides yourself, to like of: But I prattle
Something too wildly, and my father's precepts
Therein forget.⁷

FER. I am, in my condition,
A prince, Miranda; I do think, a king,
(I would, notso!) and would no more endure
This wooden slavery, than I would suffer⁸
The flesh-fly blow my mouth.⁹ — Hear my soul
speak; —

The very instant that I saw you, did
My heart fly to your service; there resides,
To make me slave to it; and, for your sake,
Am I this patient log-man.

MIRA. Do you love me?

FER. O heaven, O earth, bear witness to this
found,

And crown what I profess with kind event,
If I speak true; if hollowly, invert
What best is boded me, to mischief! I,

⁷ *Therein forget.*) The old copy, in contempt of metre, reads —
“ I therein *do* forget. ” STEEVENS.

⁸ — *than I would suffer*, &c.) The old copy reads — *Than to suffer*. The emendation is Mr. Pope's. STEEVENS.

The reading of the old copy is right, however ungrammatical. So, in *All's well that ends well*: “ No more of this, Helena, go to, no more; lest it be rather thought you affect a sorrow, *than to have*. ” MALONE.

The defective metre shows that some corruption had happened in the present instance. I receive no deviations from established grammar, on the single authority of the folio. STEEVENS.

⁹ *The flesh-fly blow my mouth*,) Mr. Malone observes, that to *blow*, in this instance, signifies to “ swell and inflame. ” But I believe he is mistaken. To *blow*, as it stands in the text, means *the act of a fly by which she lodges eggs in flesh*. So, in Chapman's version of the *Iliad*:

“ — I much fear, lest with the *blows* of flies

“ His brass-inflicted wounds are fill'd — ” STEEVENS.

Beyond all limit of what else i' the world,²
Do love, prize, honour you.

MIRA. I am a fool,
To weep at what I am glad of.³

PRO. Fair encounter
Of two most rare affections! Heavens rain grace
On that which breeds between them!

FER. Wherefore weep you?

MIRA. At mine unworthiness, that dare not offer
What I desire to give; and much less take,
What I shall die to want: But this is trifling;
And all the more it seeks⁴ to hide itself,
The bigger bulk it shews. Hence, bashful cunning!
And prompt me, plain and holy innocence!
I am your wife.⁵ if you will marry me;

² — of what else i' the world,) i. e. of aught else; of whatsoever
else there is in the world. I once thought that we should read — *ought*
else. But the old copy is right. So, in *King Henry VI.* P. III:

“ With promise of his sister, and *what else*,
“ To strengthen and support King Edward's place.”

MALONE.

³ *I am a fool,*

To weep at what I am glad of.) This is one of those touches
of nature that distinguish Shakspeare from all other writers. It
was necessary, in support of the character of Miranda, to make
her appear unconscious that excess of sorrow and excess of joy find
alike their relief from tears; and as this is the first time that con-
summate pleasure had made any near approaches to her heart, she
calls such a seeming contradictory expression of it, *folly*.

The same thought occurs in *Romeo and Juliet*:

“ Back, foolish tears, back, to your native spring!

“ Your tributary drops belong to woe,

“ Which you, mistaking, offer up to joy.” STEEVENS.

⁴ — *it seeks* —) i. e. my affection seeks. MALONE.

⁵ *I am your wife, &c.)*

Si tibi non cordi fuerant connubia nostra,
Attamen in vestras potuisti ducere sedes,
Quæ tibi jucundo famularer serva labore,
Candida permulcens liquidis vestigia lymphis,
Purpureæque tuum consternens veste cubile.

Catul. 64. MALONE.

If not, I'll die your maid : to be your fellow ⁶
You may deny me ; but I'll be your servant,
Whether you will or no.

FER. My mistress, dearest,
And I thus humble ever,

MIRA. My husband then ?

FER. Ay, with a heart as willing
As bondage e'er of freedom: here's my hand.

MIRA. And mine, with my heart in't: ⁷ And
now farewell,
Till half an hour hence.

FER. A thousand ! thousand !
(*Exeunt FER. and MIR.*)

PRO. So glad of this as they, I cannot be,
Who are surpriz'd with all ; ⁸ but my rejoicing
At nothing can be more. I'll to my book ;
For yet, ere supper time, must I perform
Much business appertaining. (*Exit.*)

⁶ —your fellow —) i. e. companion. STEEVENS.

⁷ —here's my hand.

Miran. *And mine, with my heart in't :*) It is still customary in the west of England, when the conditions of a bargain are agreed upon, for the parties to ratify it by joining their hands, and at the same time for the purchaser to give an earnest. To this practice the poet alludes. So, in *The Winter's Tale* :

" Ere I could make thee open thy white hand,

" And clap thyself my love ; then didst thou utter

" I am your's for ever. "

And again, in *The Two Gentlemen of Verona* :

" Pro. Why then we'll make exchange ; here, take you this.

" Jul. And seal the bargain with a holy kiss.

" Pro. Here is my hand for my true constancy. " HENLEY.

⁸ *So glad of this as they, I cannot be,*

Who are surpriz'd with all ;) The sense might be clearer, were we to make a slight transposition :

" So glad of this as they, who are surpriz'd

" With all, I cannot be — "

Perhaps, however, more consonantly with ancient language, we should join two of the words together, and read —

" Who are surpriz'd withal. " STEEVENS.

Another part of the island.

Enter STEPHANO and TRINCULO ; CALIBAN following with a bottle.

STE. Tell not me;—when the butt is out, we will drink water; not a drop before: therefore bear up, and board'em.⁸ Servant-monster, drink to me.

TRIN. Servant-monster? the folly of this island! They say, there's but five upon this isle: we are three of them; if the other two be brain'd like us, the state totters.⁹

STE. Drink, servant-monster, when I bid thee; thy eyes are almost set in thy head.

TRIN. Where should they be set else? he were a brave monster indeed, if they were set in his tail.²

STE. My man-monster hath drown'd his tongue in sack: for my part, the sea cannot drown me: I swam,³ ere I could recover the shore, five-and-

⁸ — *bear up, and board'em:*) A metaphor alluding to a chase at sea. SIR J. HAWKINS.

⁹ — *if the other two be brain'd like us, the state totters.*) We meet with a similar idea in *Antony and Cleopatra*: "He bears the third part of the world."—"The third part then is drunk."

STEEVENS.

² — *he were a brave monster indeed, if they were set in his tail.*) I believe this to be an allusion to a story that is met with in *Stowe*, and other writers of the time. It seems in the year 1574, a whale was thrown ashore near *Ramsgate*: "A monstrous fish says the chronicler) but not so monstrous as some reported—for his eyes were in his head, and not in his back.

Summary, 1575, p. 562. FARMER.

³ — *I swam, &c.*) This play was not published till 1623. *Albazar* made its appearance in 1614, and has a passage relative to

thirty leagues, off and on, by this light. — Thou shalt be my lieutenant, monster, or my standard.

TRIN. Your lieutenant, if you list; he's no standard.⁴

STE. We'll not run, monsieur monster.

TRIN. Nor go neither: but you'll lie, like dogs; and yet say nothing neither.

STE. Moon-calf, speak once in thy life, if thou beest a good moon-calf.

CAL. How does thy honour? Let me lick thy shoe:

I'll not serve him, he is not valiant.

TRIN. Thou liest, most ignorant monster; I am in case to juggle a constable: Why, thou debosh'd fish thou,⁵ was there ever man a coward,

the escape of a sailor yet more incredible. Perhaps, in both instances, a sneer was meant at the *Voyages of Ferdinando Mendez Pinto*, or the exaggerated accounts of other lying travellers:

" ——— five days I was under water; and at length

" Got up and spread myself upon a chest,

" Rowing with arms, and steering with my feet;

" And thus in five days more got land." Act III. sc. v.

STEEVENS.

⁴ ——— or my standard.

Trin. *Your lieutenant, if you list; he's no standard.*) Meaning, he is so much intoxicated, as not to be able to stand. The quibble between *standard*, an ensign, and *standard*, a fruit-tree that grows without support, is evident. STEEVENS.

⁵ — *thou debosh'd fish thou,*) I meet with this word, which I suppose to be the same as *debauch'd*, in Randolph's *Jealous Lovers*, 1634:

" ——— See, your house be stor'd

" With the *deboishest* roarers in this city."

Again, in *Monsieur Thomas*, 1639:

" ——— faucy fellows,

" *deboish'd* and daily drunkards."

The substantive occurs in the *Parthenia Sacra*, 1633:

" — A hater of men, rather than the *deboishments* of their manners."

that hath drunk so much sack as I to-day? Wilt thou tell a monstrous lie, being but half a fish, and half a monster?

CAL. Lo, how he mocks me! wilt thou let him, my lord?

TRIN. Lord, quoth he! — that a monster should be such a natural!

CAL. Lo, lo again! bite him to death, I pr'ythee.

STE. Trinculo, keep a good tongue in your head; if you prove a mutineer, the next tree—The poor monster's my subject, and he shall not suffer indignity.

CAL. I thank my noble lord. Wilt thou be pleas'd

To hearken once again the suit I made thee?⁶

STE. Marry will I: kneel, and repeat it; I will stand, and so shall Trinculo.

Enter ARIEL, invisible.

CAL. As I told thee

Before, I am subject to a tyrant;⁷

When the word was first adopted from the French language, it appears to have been spelt according to the pronunciation, and therefore wrongly; but ever since it has been spelt right, it has been uttered with equal impropriety. STEEVENS.

⁶ *I thank my noble lord. Wilt thou be pleas'd*

To hearken once again the suit I made thee?) The old copy, which erroneously prints this and other of Caliban's speeches as prose, reads—

“ ——— to the suit I made thee; ”

But the elliptical mode of expression in the text, has already occurred in the second scene of the first act of this play:

“ — being an enemy

“ To me inveterate, *hearkens my brother's suit.* ”

STEEVENS.

⁷ ——— a tyrant;) *Tyrant* is here employed as a trisyllable.

STEEVENS.

A forcerer, that by his cunning hath
Cheated me of the island.

ARI. Thou liest.

CAL. Thou liest, thou jesting monkey, thou;
I would, my valiant master would destroy thee:
I do not lie.

STE. Trinculo, if you trouble him any more in
his tale, by this hand, I will supplant some of your
teeth.

TRIN. Why, I said nothing.

STE. Mum then, and no more. — (To CALIBAN.)
Proceed.

CAL. I say, by forcery he got this isle;
From me he got it. If thy greatness will
Revenge it on him — for, I know, thou dar'st;
But this thing dare not,

STE. That's most certain.

CAL. Thou shalt be lord of it, and I'll serve
thee.

STE. How now shall this be compass'd? Canst
thou bring me to the party?

CAL. Yea, yea, my lord; I'll yield him thee
asleep,

Where thou may'st knock a nail into his head.⁷

ARI. Thou liest, thou canst not.

CAL. What a py'd ninny's this?⁸ Thou scurvy
patch! —

—⁷ I'll yield him thee asleep,

(Where thou may'st knock a nail into his head.) Perhaps Shak-
speare caught this idea from the 4th Chapter of Judges, v. 21.
"Then Jael, Heber's wife, took a nail of the tent, and took a
hammer in her hand, and went softly unto him, and smote the
nail into his temples, &c. for he was fast asleep," &c. STEEVENS.

⁸ What a py'd ninny's this?) It should be remembered that

I do beseech thy greatness, give him blows,
And take his bottle from him: when that's gone,
He shall drink nought but brine; for I'll not shew
him

Where the quick freshes are.

STE. Trinculo, run into no further danger: interrupt the monster one word further, and, by this hand, I'll turn my mercy out of doors, and make a stock-fish of thee.

TRIN. Why, what did I? I did nothing; I'll go further off.

STE. Didst thou not say, he lied?

ARI. Thou liest.

STE. Do I so? take thou that. (*strikes him.*) As you like this, give me the lie another time.

TRIN. I did not give the lie; — Out o' your wits, and hearing too? — A pox o' your bottle! this can sack, and drinking do. — A murrain on your monster, and the devil take your fingers!

CAL. Ha, ha, ha!

STE. Now, forward with your tale. Pr'ythee stand further off.

CAL. Beat him enough: after a little time, I'll beat him too.

STE. Stand further. — Come, proceed.

Trinculo is no sailor, but a jester; and is so called in the ancient dramatis personæ. He therefore wears the party-colour'd dress of one of these characters. See fig. XII. in the plate annexed to the first part of K. Henry IV. and Mr. Tollet's explanation of it. So, in the Devil's Law Case, 1623:

“ Unless I wear a py'd fool's coat.” STEEVENS.

Dr. Johnson observes, that Caliban could have no knowledge of the striped coat usually worn by fools: and would therefore transfer this speech to Stephano. But though *Caliban* might not know this circumstance, *Shakspeare* did. Surely he who has given to all countries and all ages the manners of his own, might forget himself here, as well as in other places. MALONE.

CAL. Why, as I told thee, 'tis a custom with him
 I the afternoon to sleep: there thou may'st brain him,
 Having first seiz'd his books; or with a log
 Batter his skull, or paunch him with a stake,
 Or cut his wezand with thy knife: Remember,
 First to possess his books; ' for without them
 He's but a sot, as I am, nor hath not
 One spirit to command: They all do hate him,
 As rootedly as I: Burn but his books;

9 ————— Remember,

First to possess his books; for without them

He's but a sot, as I am, nor hath not

One spirit to command:) Milton, in his *Masque at Ludlow Castle*, seems to have caught a hint from the foregoing passage:

" Oh, ye mistook: ye should have snatch'd his wand,

" And bound him fast; without his rod revers'd,

" And backward mutters of dislevering power,

" We cannot free the lady." — STEEVENS.

In a former scene Prospero says —

" — I'll to my book;

" For yet, ere supper time, must I perform

" Much business appertaining."

Again, in A & V:

" And deeper than did ever plummet sound,

" I'll drown my book."

In the old romances the forcerer is always furnished with a *book*, by reading certain parts of which he is enabled to summon to his aid whatever dæmons or spirits he has occasion to employ. When he is deprived of his book, his power ceases. Our author might have observed this circumstance much insisted on in the *Orlando Innamorato* of Boyardo, (of which, as the Rev. Mr. Bowle informs me, the first three Cantos were translated and published in 1598,) and also in Harrington's translation of the *Orlando Furioso*, 1591.

A few lines from the former of these works may prove the best illustration of the passage before us.

Angelica, by the aid of Argalia, having bound the enchanter Malagigi:

" The damsel searcheth forthwith in his breast,

" And there the damned *booke* she straightway founde,

" Which circles strange and shapes of fiendes exprest;

" No sooner she some wordes therein did sound,

" And opened had some damned leaves unblest,

" But *spirits* of th' ayre, earth, sea, came out of hand,

" Crying alowde, what is't you us command?" MALONE.

He has brave (utenfils, for so he calls them,) Which, when he has a house, he'll deck withal. And that most deeply to consider, is The beauty of his daughter; he himself Calls her a non-pareil: I ne'er saw woman, But only Sycorax my dam, and she; But she as far surpasseth Sycorax, As greatest does least.

STE. Is it so brave a lass?

CAL. Ay, lord; she will become thy bed, I warrant,

And bring thee forth brave brood.

STE. Monster, I will kill this man: his daughter and I will be king and queen; (save our graces!) and Trinculo and thyself shall be vice-roys:—Dost thou like the plot. Trinculo?

TRIN. Excellent.

STE. Give me thy hand; I am sorry I beat thee: but, while thou liv'st, keep a good tongue in thy head.

CAL. Within this half hour will he be asleep; Wilt thou destroy him then?

STE. Ay, on mine honour.

ARI. This will I tell my master.

CAL. Thou mak'st me merry: I am full of pleasure;

Let us be jocund: Will you troll the catch³

² *Calls her a non-pareil: I ne'er saw woman,*) The old copy reads—

Calls her a non-pareil: I never saw a woman — But this verse being too long by a foot, Hammer judiciously gave it as it now stands in the text.

By means as innocent, the versification of Shakspeare has, I hope, in many instances been restored. The temerity of some critics had too long imposed severe restraints on their successors. STEEVENS.

³ — *Will you troll the catch* —) Ben Jonson uses the word in *Every Man in his Humour*:

You taught me but while-ere?

STE. At thy request, monster, I will do reason,
any reason: Come on, Trinculo, let us sing. (*Sings.*
Flout 'em, and skout 'em; and skout 'em, and flout 'em;
Thought is free.

CAL. That's not the tune,

(*ARIEL plays the tune on a tabor and pipe.*

STE. What is this fame?

TRIN. This is the tune of our catch, play'd by
the picture of No-body.⁴

STE. If thou beest a man, shew thyself in thy
likeness: if thou beest a devil, take't as thou list.

TRIN. O, forgive me my sins!

STE. He that dies, pays all debts; I defy thee:—
Mercy upon us!

CAL. Art thou afeard?

STE. No, monster, not I.

⁴ "If he read this with patience, I'll trowl ballads."
Again, in the *Cobler's Prophecy*, 1594:

"A fellow that will trowl it off with tongue.

"Faith, you shall hear me troll it after my fashion."

To troll a catch, I suppose, is to dismiss it trippingly from the
tongue. STEEVENS.

⁴ *This is the tune of our catch, play'd by the picture of No-body.*)
A ridiculous figure, sometimes represented on signs. *Westward for
Smelts*, a book which our author appears to have read, was printed
for John Trundle in Barbican, at the *signe of the No-body*. MALONE.

The allusion is here to the print of *No-body*, as prefixed to the
anonymous comedy of "*No-body and Some-body*;" without date.

REED.

⁵ — *afeard*?) Thus the old copy. *To afeard* is an obsolete
verb, with the same meaning as to *affray*.

So, in the *Shipman's Tale* of Chaucer, v. 13330:

"This wif was not *asferde* ne *affraide*."

Between *asferde* and *affraide*, in the time of Chaucer, there
might have been some nice distinction which is at present lost.

STEEVENS.

CAL. Be not afeard; the isle is full of noises,
Sounds, and sweet airs, that give delight, and
hurt not.

Sometimes a thousand twangling instruments
Will hum about mine ears; and sometime voices,
That, if I then had wak'd after long sleep,
Will make me sleep again: and then, in dream-
ing,

The clouds, methought, would open, and shew riches
Ready to drop upon me; that, when I wak'd,
I cry'd to dream again.

STE. This will prove a brave kingdom to me,
where I shall have my music for nothing.

CAL. When Prospero is destroy'd.

STE. That shall be by and by: I remember the
story.

TRIN. The sound is going away: let's follow it,
and after, do our work.

STE. Lead, monster; we'll follow.—I would, I
could see this taborer: ⁶ he lays it on.

TRIN. Wilt come? I'll follow, Stephano. ⁷

(*Exeunt.*)

⁶ *I would I could see this taborer:*) Several of the incidents in this scene, viz. — Ariel's *mimickry* of Trinculo — the tune played on the *Tabor*, — and Caliban's description of the *twangling instruments*, &c. — might have been borrowed from Marco Paolo, the old Venetian voyager; who in Lib. I. ch. 44, describing the desert of Lop in Asia, says — "*Audiuntur ibi voces dæmonum, &c. voces fingentes eorum quos comitari se putant. Audiuntur interdum in aere concentus musicorum instrumentorum,*" &c. This passage was rendered accessible to Shakspeare by an English translation entitled *The most noble and famous travels of Marcus Paulus, one of the nobilitie of the state of Venice*, &c. bl. l. 4^{to}. 1579, by John Frampton. "— You shall heare in the ayre the sound of *Tabers* and other instruments, to put the traellers in feare, &c. by euill spirites that make these soundes, and also do call diuerse of the traellers by their names," &c. Ch. 36. p. 32. STEEVENS.

⁷ *Wilt come? I'll follow, Stephano.*) The first words are addressed

SCENE III.

Another part of the island.

Enter ALONSO, SEBASTIAN, ANTONIO, GONZALO, ADRIAN, FRANCISCO, and others.

GON. By'r lakin,^s I can go no further, Sir ;
My old bones ache : here's a maze trod, indeed,
Through forth-rights, and meanders! by your pa-
tience,
I needs must rest me.

ALON. Old lord, I cannot blame thee,
Who am myself attach'd with weariness,
To the dulling of my spirits : sit down, and rest.
Even here I will put off my hope, and keep it
No longer for my flatterer : he is drown'd,
Whom thus we stray to find ; and the sea mocks
Our frustrate search on land : Well, let him go.

ANT. I am right glad that he's so out of hope.

Aside to SEBASTIAN.

Do not, for one repulse, forgo the purpose
That you resolv'd to effect.

SEB. The next advantage
Will we take thoroughly.

ANT. Let it be to-night;
For, now they are oppress'd with travel, they

to Caliban, who, vexed at the folly of his new companions idly
running after the musick, while they ought only to have attended
to the main point, the dispatching Prospero, seems, for some little
time, to have staid behind. HEATH.

The words — *Wilt come?* should be added to Stephano's speech.
I'll follow, is Trinculo's answer. RITSON.

& *By'r lakin,* i. e. The diminutive only of our lady, i. e.
ladykin. STEEVENS.

Will not, nor cannot, use such vigilance,
As when they are fresh.

SEB.

I say, to-night: no more.

Solemn and strange musick; and PROSPERO above, invisible. Enter several strange Shapes, bringing in a banquet; they dance about it with gentle actions of salutation; and, inviting the king, &c. to eat, they depart.

ALON. What harmony is this? my good friends,
hark!

GON. Marvellous sweet musick!

ALON. Give us kind keepers, heavens! What
were these?

SEB. A living drollery: ⁹ Now I will believe,
That there are unicorns; that, in Arabia
There is one tree, the phoenix' throne; ² one
phoenix

⁹ *A living drollery*: Shows, called *drolleries*, were in Shakspeare's time performed by puppets only. From these our modern *drolls*, exhibited at fairs, &c. took their name. So, in Beaumont and Fletcher's *Valentinian*:

"I had rather make a *drollery* till thirty." STEEVENS.

A living drollery, i. e. a drollery not represented by wooden machines, but by personages who are alive. MALONE.

² —one tree, the phoenix' throne;) For this idea, our author might have been indebted to Phil. Holland's Translation of Pliny, B. XIII. chap. 4: "I myself verily have heard strange things of this kind of tree; and namely in regard of the bird *Phœnix*, which is supposed to have taken that name of this date tree; (called in Greek *φοινίξ*); for it was assured unto me, that the said bird died with that tree, and revived of itselfe as the tree sprung again."

STEEVENS.

Again, in one of our author's poems:

"Let the bird of loudest lay,

"On the sole Arabian tree," &c.

Our poet had probably Lilly's *Euphues*, and his *England*, particularly in his thoughts: signat. Q. 3.—"As there is but one

At this hour reigning there.

ANT. I'll believe both;
And what does else want credit, come to me,
And I'll be sworn 'tis true: Travellers ne'er did
lie,³

Though fools at home condemn them.

GON. If in Naples
I should report this now, would they believe me?
If I should say, I saw such islanders,⁴
(For, certes,⁵ these are people of the island,)
Who, though they are of monstrous shape, yet, note,
Their manners are more gentle-kind,⁶ then of
Our human generation you shall find
Many, nay, almost any.

PRO. Honest lord,
Thou hast said well; for some of you there present,
Are worse than devils. (Aside,

phoenix in the world, so is there but *one tree* in Arabia wherein she
buildeth. See also Florio's Italian Dictionary, 1598: "*Rafin*,
a tree in Arabia, whereof there is but *one* found, and, upon it the
phoenix sits." MALONE.

³ And I'll be sworn 'tis true: Travellers ne'er did lie,) I suppose
this redundant line originally stood thus:—

"And I'll be sworn to't: Travellers ne'er did lie—."
Hammer reads, as plausibly—

"And I'll be sworn 'tis true. Travellers ne'er lied."

STEEVENS.

⁴ —such islanders,) The old copy has *islands*. The emendation
was made by the editor of the second folio. MALONE.

⁵ For, certes, &c.) *Certes* is an obsolete word, signifying cer-
tainly. So, in *Othello*:

"—certes, says he,

"I have already chose my officer." STEEVENS.

⁶ Their manners are more gentle-kind,) The old copy has —
"gentle, kind—." I read (in conformity to a practice of our au-
thor, who delights in such compound epithets, of which the first
adjective is to be considered as an adverb) *gentle-kind*. Thus in
K. Richard III. we have *childish-foolish*, *senseless-obstinate*, and *mor-
tal-flaring*. STEEVENS.

ALON. I cannot too much muse,
Such shapes, such gesture, and such sound, ex-
pressing
(Although they want the use of tongue,) a kind
Of excellent dumb discourse.

PRO. Praise in departing.⁸

FRAN. They vanish'd strangely.

SEB. No matter, since
They have left their viands behind ; for we have
stomachs. —

Will't please you taste of what is here ?

ALON. Not I.

GON. Faith, sir, you need not fear : When we
were boys,
Who would believe that there were mountaineers,⁹
Dew-lapp'd like bulls, whose throats had hanging
at them

⁷ — *too much muse,*) To *muse*, in ancient language, is to admire, to wonder.

So, in *Macbeth* :

“ Do not *muse* at me, my most worthy friends. ”

STEEVENS.

⁸ *Praise in departing.*) i. e. Do not praise your entertainment too soon, lest you should have reason to retract your commendation. It is a proverbial saying.

So, in *The Two angry Women of Abingdon*, 1599 :

“ And so she doth ; but *praise* your luck at *parting*. ”

Again, in *Tom Tyler and his Wife*, 1561 :

“ Now *praise* at thy *parting*. ”

Stephen Gosson, in his pamphlet entitled, *Playes confuted in five Actions*, &c. (no date) acknowledges himself to have been the author of a morality called, *Praise at Parting*. STEEVENS.

⁹ — *that there were mountaineers, &c.*) Whoever is curious to know the particulars relative to these *mountaineers*, may consult *Maundeville's Travels*, printed in 1503, by Wynken de Worde ; but it is yet a known truth that the inhabitants of the Alps have been long accusom'd to such excrescences or tumours.

Quis tumidum guttur miratur in Alpibus ? STEEVENS.

Wallets of flesh ? or that there were such men,
 Whose heads stood in their breasts ? ² which now
 we find,
 Each putter-out on five for one, ³ will bring us

² — men,

Whose heads stood in their breasts?) Our author might have had this intelligence likewise from the translation of Pliny, B. V. chap. 8. "The Blemmyi, by report, have no heads, but mouth and eyes both in their breasts." STEEVENS.

Or he might have had it from Hackluyt's *Voyages*, 1598: "On that branch which is called *Caora* are a nation of people, whose heads appear not above their shoulders. They are reported to have their eyes in their shoulders, and their mouths in the middle of their breasts." MALONE.

³ *Each putter-out, &c.*) The ancient custom here alluded to was this. In this age of travelling, it was a practice with those who engaged in long and hazardous expeditions, to place out a sum of money on condition of receiving great interest for it at their return home. So Puntarvolo (it is Theobald's quotation) in Ben Jonson's *Every Man out of his Humour*: "I do intend, this year of jubilee coming on, to travel; and (because I will not altogether go upon expence) I am determined to put some five thousand pound, to be paid me five for one, upon the return of my wife, myself, and my dog, from the Turk's court in Constantinople."

To this instance I may add another from *The Ball*, a comedy, by Chapman and Shirley, 1639:

"I did most politickly disburse my fums

"To have five for one at my return from Venice."

Again, in *Amends for Ladies*, 1639:

"I would I had put out something upon my return;

"I had as lieve be at the Bermoothes,"

"— on five for one" means *on the terms of five for one*. So, in Barnaby Riche's *Faults, and nothing but Faults*, 1607: "— those whippers, that having spent the greatest part of their patrimony in prodigality, will give out the rest of their stocke, to be paid two or three for one, upon their return from Rome," &c. &c.

STEEVENS.

Each putter-out on five for one,) The old copy has:

"— of five for one,"

I believe the words are only transposed, and that the author wrote:

"Each putter-out of one for five."

So, in *The Scourge of Folly*, by J. Davies of Hereford, printed about the year 1611:

Good warrant of.

ALON. I will stand to, and feed,
Although my last: no matter, since I feel
The best is past: ⁴ — Brother, my lord the duke,
Stand too, and do as we.

Thunder and lightning. Enter ARIEL like a harpy; claps his wings upon the table, and, with a quaint device, the banquet vanishes. ⁶

ARI. You are three men of sin, whom destiny

" Sir Solus straight will travel, as they say,
" And gives out one for three, when home comes he."

It appears from Moryson's ITINERARY, 1617, Part I. p. 198, that " this custom of giving out money upon these adventures was first used in court, and among noblemen;" and that some years before his book was published, " bankrouths, stage-players, and men of base condition had drawn it into contempt," by undertaking journeys merely for gain upon their return. MALONE.

⁴ *I will stand to, and feed,*

Although my last: no matter, since I feel

The best is past;) I cannot but think that this passage was intended to be in rhyme, and should be printed thus:

" *I will stand to and feed; although my last,*

" *No matter, since I feel the best is past.*" M. MASON.

⁵ *Enter Ariel like a harpy; &c.*) This circumstance is taken from the third book of the Æneid as translated by Phaer, bl. l. 4to. 1558:

" ———fast to meate we fall.

" But sodenly from down the hills with grisly fall to fyght,

" The harpies come, and beating wings with great noys out
thei shrighit,

" And at our meate they snatch; and with their clawes," &c.

Milton, Parad. Reg. B. II. has adopted the same imagery:

" ——— with that

" Both table and provisions vanish'd quite,

" With found of harpies' wings, and talons heard."

STEEVENS.

⁶ — *and with a quaint device, the banquet vanishes.*) Though I will not undertake to prove that all the culinary pantomimes exhibited in France and Italy were known and imitated in this kingdom,

(That hath to instrument this lower world, ⁷
 And what is in't) the never-furfeited sea
 Hath caused to belch up; and on this island
 Where man doth not inhabit; you'mongst men
 Being most unfit to live. I have made you mad;
 (Seeing ALON. SEB. &c. draw their swords.

And even with such like valour, men hang and
 drown

Their proper selves. You fools! I and my fel-
 lows

Are ministers of fate; the elements
 Of whom your swords are temper'd, may as well
 Wound the loud winds, or with bemock'd-at stabs
 Kill the still-closing waters, as diminish
 One dowe that's in my plume; ⁸ my fellow-mi-
 nisters

I may observe that flying, rising, and descending services were to be found at entertainments given by the Duke of Burgundy, &c. in 1453 and by the Grand Duke of Tuscany in 1600, &c. See M. Le Grand D'Aussi's *Histoire de la vie privée des François*, Vol. III. p. 294, &c. Examples therefore of machinery similar to that of Shakspeare in the present instance, were to be met with, and perhaps had been adopted on the stage, as well as at public festivals here in England. See my note on *The Merry Wives of Windsor*, Act V. sc. v. from whence it appears that a striking conceit in an entertainment given by the Vidame of Chartres, had been transferred to another feast prepared in England as a compliment to Prince Alasco in 1583. STEEVENS.

⁷ *That hath to instrument this lower world, &c.*) i. e. that makes use of this world, and every thing in it, as its *instruments* to bring about its ends. STEEVENS.

⁸ *One dowe that's in my plume;*) The old copy exhibits the passage thus:

"One dowe that's in my plumbe." Corrected by Mr. Rowe. Bailey, in his Dictionary, says, that *dowe* is a feather, or rather the single particles of the down.

Since the first appearance of this edition, my very industrious and learned correspondent, Mr. Tollet, of Betley, in Staffordshire, has enabled me to retract a too hasty censure on Bailey, to whom

Are like invulnerable: ' if you could hurt,
 Your swords are now too massy for your strengths,
 And will not be uplifted: But, remember,
 (For that's my business to you,) that you three
 From Milan did supplant good Prospero;
 Expos'd unto the sea, which hath requit it,
 Him, and his innocent child: for which foul deed
 The powers, delaying, not forgetting, have
 Incens'd the seas and shores, yea, all the creatures,
 Against your peace: Thee, of thy son, Alonso,

we were long indebted for our only *English Dictionary*. In a small book, entitled *Humane industry: or, A History of most Manual Arts*, printed in 1661, page 93, is the following passage: "The wool-bearing trees in *Æthiopia*, which *Virgil* speaks of, and the *Eriophori Arbores* in *Theophrastus*, are not such trees as have a certain wool or DOWL upon the outside of them, as the small cotton; but short trees that bear a ball upon the top, pregnant with wool, which the Syrians call Cott, the Græcians Gossypium, the Italians Bombagio, and we Bombase." — "There is a certain shell-fish in the sea, called Pinna, that bears a mossy DOWL, or wool, whereof cloth was spun and made. — Again, page 95: "Trichitis, or the hayrie stone, by some Greek authors, and Alumen plumaceum, or downy alum, by the Latinists: this hair or DOWL is spun into thread, and weaved into cloth." I have since discovered the same word in *The Ploughman's Tale*, erroneously attributed to Chaucer, v. 3202:

"And swore by cock' is herte and blode,

"He would tere him every doule." STEEVENS.

Cole in his Latin Dictionary 1679, interprets "young dowle." by lanugo. MALONE.

9 ————— the elements

Of whom your swords are temper'd, may as well

Wound the loud winds, or with bemock'd-at flabs

Kill the still-closing waters, as diminish

One dowle that's in my plume; my fellow ministers

Are like invulnerable:] So, in Phaer's Virgil, 1573:

"Their swords by them they laid—

"And on the filthy birds they beat—

"But fethers none do from them fall, nor wound for stroke doth bleed,

"Nor force of weapons hurt them can." RITSON.

They have bereft; and do pronounce by me,
Ling'ring perdition (worse than any death
Can be at once,) shall step by step attend
You, and your ways; whose wraths to guard you
from

(Which here, in this most desolate isle, else falls
Upon your heads,) is nothing, but heart's sorrow,
And a clear life² ensuing.³

*He vanishes in thunder: then, to soft musick, enter the
Shapes again, and dance with mops and mowes⁴ and
carry out the table.*

PRO. (*Aside.*) Bravely the figure of this harpy
hast thou

Perform'd, my Ariel; a grace it had, devouring:
Of my instruction hast thou nothing 'bated,
In what thou hadst to say: so, with good life,⁵

² —clear life—) Pure, blameless, innocent. JOHNSON.

So, in *Timon*: —roots you clear heavens." STEEVENS.

³ — is nothing, but heart's sorrow,

And a clear life ensuing.) The meaning, which is somewhat
obscured by the expression, is, — a miserable fate, which nothing
but contrition and amendment of life can avert. MALONE.

⁴ — with mops and mowes— So, in *K. Lear*:

" —and Flibbertigibbet of mopping and mowing."

STEEVENS.

The old copy, by a manifest error of the prefs, reads—with
mocks. So afterwards:—" Will be here with mop and mowe."

MALONE.

To mock and to mowe, seem to have had a meaning somewhat simi-
lar; i. e. to insult, by making mouths, or wry faces. STEEVENS.

—with good life,) With good life may mean, with exact
presentation of their several characters, with observation strange of
their particular and distinct parts. So we say, he aded to the life.

JOHNSON.

Thus in the 6th Canto of the *Barons' Wars*, by Drayton:

" Done for the last with such exceeding life,

" As art therein with nature seem'd at strife."

Good life, however, in *Twelfth Night*, seems to be used for
innocent jollity, as we now say a *bon vivant*: " Would you (says

And observation strange, my meaner ministers
Their several kinds have done : ⁶ my high charms
work,

And these, mine enemies, are all knit up
In their distractions : they now are in my power;
And in these fits I leave them, whilst I visit
Young Ferdinand (whom they suppose is drown'd,)
And his and my lov'd darling.

(Exit PROSPERO from above.

GON. I' the name of something holy, fir, why
stand you
In this strange stare ?

ALON. O, it is monstrous ! monstrous!
Methought, the billows spoke, and told me of it;
The winds did sing it to me; and the thunder,
That deep and dreadful organ-pipe, pronounc'd
The name of Prosper; it did bafis my trespass.⁷

the *Clown*) have a love song, or a song of *good life*" " *Sir Toby* answers, " A love song, a love song ; " " Ay, ay, (replies *Sir Andrew*) I care not for *good life*." It is plain, from the character of the last speaker, that he was meant to mistake the sense in which *good life* is used by the *Clown*. It may therefore, in the present instance, mean, *honest alacrity, or cheerfulness*.

Life seems to be used in the chorus to the fifth act of *K. Henry V.* with some meaning like that wanted to explain the approbation of Prospero :

" Which cannot in their huge and proper *life*

" Be here presented." STEEVENS.

To do any thing with *good life*, is still a provincial expression in the West of England, and signifies, to do it *with the full bent and energy of mind* : — " and *observation strange*," is with such minute attention to the orders given, as to excite admiration. HENLEY.

6 *Their several kinds have done :*) i. e. have discharged the several functions allotted to their different natures. Thus in *Antony and Cleopatra*, Act V. sc. ii. the *Clown* says — " You must think this, look you, that the worm will do his kind." STEEVENS.

7 — *bafis my trespass.*) The deep pipe told it me in a rough bafis found. JOHNSON.

Therefore my son i'the ooze is bedded; and
I'll seek him deeper than e'er plummet sounded,
And with him there lie mudded.⁷ [Exit.

SEB. But one fiend at a time,
I'll fight their legions o'er.

ANT. I'll be thy second.
[Exeunt SEB. and ANT.]

CON. All three of them are desperate; their great
guilt,

Like poison given⁸ to work a great time after,
Now 'gins to bite the spirits:—I do beseech you
That are of suppler joints, follow them swiftly,
And hinder them from what this ecstasy⁹
May now provoke them to.

ADRI. Follow, I pray you.
[Exeunt.]

So, in Spenser's *Fairy Queen*, B. II. c. 12:

" — the rolling sea resounding soft

" In his big base them fitly answered." STEEVENS.

⁷ And with him there lie mudded.

But one fiend —] As these hemistichs, taken together, exceed the proportion of a verse, I cannot help regarding the words—*with him*, and *but*, as playhouse interpolations.

The *Tempest* was evidently one of the last works of Shakspeare; and it is therefore natural to suppose the metre of it must have been exact and regular. Dr. Farmer concurs with me in this supposition.

STEEVENS.

⁸ Like poison given, &c.] The natives of Africa have been supposed to be possessed of the secret how to temper poisons with such art as not to operate till several years after they were administered. Their drugs were then as certain in their effect, as subtle in their preparation. So, in the celebrated libel called "*Leicester's Commonwealth*:" "I heard him once my selfe in publique at Oxford, and that in presence of my lord of Leicester, maintain that poyson might be so tempered and given as it should not appear presently, and yet should kill the party afterwards at what time should be appointed." STEEVENS.

⁹ — this ecstasy—] *Ecstasy* meant not anciently, as at present, rapturous pleasure, but alienation of mind. Mr. Locke has not inelegantly styled it *dreaming with our eyes open*. STEEVENS.

A C T IV. S C E N E I.

*Before Prospero's cell.**Enter PROSPERO, FERDINAND, and MIRANDA.*

PRO. If I have too austere^{ly} punish'd you,
Your compensation makes amends ; for I
Have given you here a thread of mine own life,²

² — *a thread of mine own life,*) The old copy reads—*thirds*.
The word *thread* was formerly so spelt, as appears from the following passage :

“ Long maist thou live,” and when the sisters shall decree
“ To cut in twaine the twisted *third* of life,
“ Then let him die, ” &c.

See comedy of *Mucedorus*, 1619, signat. C. 3. HAWKINS.

A *third* of mine own life is a *fbre* or a *part* of my own life, *Prospero* considers himself as the *stock* or *parent-tree*, and his daughter as a *fbre* or *portion* of himself, and for whose benefit he himself lives. In this sense the word is used in *Markham's English Husbandman*, edit. 1635, p. 146: “ Cut of all the maine rootes, within half a foot of the tree, only the small *thriddes* or twist rootes you shall not cut at all.” Again, *ibid.* “ Every branch and *third* of the root.” This is evidently the same word as *thread*, which is likewise spelt *third* by lord Bacon. TOLLET.

So, in *Lingua*, &c. 1607; and I could furnish many more instances :

“ For as a subtle spider closely fitting
“ In center of her web that spreadeth round,
“ If the least fly but touch the smallest *third*,
“ She feels it instantly.”

The following quotation, however, should seem to place the meaning beyond all dispute. In *Acolastus*, a comedy, 1540, is this passage :

“—one of wordly shame's *children*, of his countenance, and
THREDE of his body.” STEEVENS.

Again, in *Tancred and Gismund*, a tragedy, 1592, *Tancred*, speaking of his intention to kill his daughter, says,

“ Against all law of kinde, to shred in twaine
“ The golden *threede* that doth us both maintain.”

MALONE.

Or that for which I live ; whom once again
I tender to thy hand : all thy vexations
Were but my trials of thy love, and thou
Hast strangely stood the test : ³ here, afore Heaven,
I ratify this my rich gift. O Ferdinand,
Do not smile at me, that I boast her off,
For thou shalt find she will outstrip all praise,
And make it halt behind her.

FER. I do believe it,
Against an oracle.

PRO. Then, as my gift, and thine own acquisition ⁴

Worthily purchas'd, take my daughter : But
If thou dost break her virgin knot ⁵ before
All sanctimonious ceremonies ⁶ may

³ —strangely stood the test :) Strangely is used by way of commendation, *merveilleusement*, to a wonder ; the same is the sense in the foregoing scene. JOHNSON.

i. e. in the last scene of the preceding act :—

“ —with good life

“ And observation strange—”. STEEVENS.

⁴ Then, as my gift, and thine own acquisition —) My guest, *first folio*. Rowe first read—gift. JOHNSON.

A similar thought occurs in *Antony and Cleopatra* :

“ —I fend him

“ The greatness he has got.” STEEVENS.

⁵ —her virgin knot—) The same expression occurs in *Pericles Prince of Tyre*, 1609 :

“ Untide I still my virgin knot will keepe.” STEEVENS.

⁶ If thou dost break her virgin knot before

All sanctimonious ceremonies, &c.) This, and the passage in *Pericles Prince of Tyre*, are manifest allusions to the zones of the ancients, which were worn as guardians of chastity by marriageable young women. “ Puellæ, contra, nondum viripotentes, hujusmodi zonis non utebantur : quod videlicet immaturis virgunculis nullum, aut certè minimè, a corruptoribus periculum immineret : quas propterea vocabant *ἀμίτρος*, nempe *discinctas*.”

With full and holy rite be minister'd,
 No sweet asperſion⁷ ſhall the heavens let fall
 To make this contract grow; but barren hate,
 Sour-ey'd diſdain, and diſcord, ſhall beſtrew
 The union of your bed with weeds ſo loathly,
 That you ſhall hate it both: therefore; take heed,
 As Hymen's lamps ſhall light you.

FER.

As I hope

For quiet days, fair iſſue, and long life,
 With ſuch love as 'tis now; the murkiſt den,
 The moſt oppórtune place, the ſtrong'ſt ſuggeſtion
 Our worſer Genius can, ſhall never melt
 Mine honour into luſt; to take away
 The edge of that day's celebration.
 When I ſhall think, or Phœbus' ſteeds are founder'd,
 Or night kept chain'd below.

PRO.

Fairly ſpoke:⁸

Sit then, and talk with her, ſhe is thine own.—
 What, Ariel; my induſtrious ſervant Ariel!

Enter ARIEL.

ARI. What would my potent maſter? here I am.

PRO. Thou and thy meaner fellows your laſt
 ſervice

Did worthily perform; and I muſt uſe you

There is a paſſage in NONNUS, which will ſufficiently illuſtrate
 Proſpero's expreſſion.

Κέρης δ' ἐργὺς ἵκανε* καὶ ἀτρέμας ἄκρον ἐρύσας
 Δεσμὸν ἀτυλήτοιο Φυλακίστρα λύσσατο μίτρης
 Φειδομένη παλάμη, μὴ παρθένον ὕπνῳ εἰάσση. HENLEY.

⁷ No ſweet aſperſion—] *Aſperſion* is here uſed in its primitive
 ſenſe of ſprinkling. At preſent it is expreſſive only of calumny
 and detraction. STEEVENS.

⁸ Fairly ſpoke:] *Fairly* is here uſed as a triſyllable. STEEVENS.

In such another trick : go, bring the rabble,⁹
O'er whom I give thee power, here, to this place :
Incite them to quick motion ; for I must
Bestow upon the eyes of this young couple
Some vanity of mine art ;² it is my promise,
And they expect it from me.

ARI. Presently?

PRO. Ay, with a twink.

ARI. Before you can say, *Come, and go,*
And breathe twice ; and cry, *so, so ;*
Each one, tripping on his toe,³
Will be here with mop and mowe :
Do you love me, master? no.

PRO. Dearly, my delicate Ariel: Do not ap-
proach,
Till thou dost hear me call.

ARI. Well I conceive. (*Exit.*)

PRO. Look, thou be true ; do not give dalliance
Too much the rein ; the strongest oaths are straw
To the fire i' the blood : be more abstemious,
Or else, good night, your vow !

FER. I warrant you, fir ;
The white-cold virgin snow upon my heart

⁹ — *the rabble* ,) The crew of meaner spirits. JOHNSON.

² *Some vanity of mine art ;*) So, in the unprinted romance of EMARE, quoted by Mr. Warton in his dissertation on the *Gesta Romanorum*, (a Prefix to the third Vol. of the History of English Poetry.)

“ The emperour said on hygh,

“ Sertes, thys is a fayry,

“ Or ellys a *vanite*. ”

i. e. an illusion. STEEVENS.

³ — *Come, and go,* —

Each one, tripping on his toe,) So, in Milton's *L' Allegro*, v. 33:

“ Come, and trip it as you go

“ On the light fantastic toe. ” STEEVENS.

Abates the ardour of my liver.

PRO.

Well.—

Now come, my Ariel; bring a corollary,⁴
Rather than want a spirit; appear, and pertly.—
No tongue;⁵ all eyes; be silent. (*Soft musick.*)

A Masque, Enter IRIS,

IRIS. Ceres, most bounteous lady, thy rich leas
Of wheat, rye, barley, vetches, oats, and pease;
Thy turfy mountains, where live nibbling sheep,
And flat meads thatch'd with stover,⁶ them to keep;
Thy banks with peonied and lilled brims,⁷
Which spongy Aprils at thy heft betrim,

⁴ — *bring a corollary,*) That is, bring more than are sufficient, rather than fail for want of numbers. *Corollary* means *surplus*. *Corolaire*, Fr. See Cotgrave's Dictionary. STEEVENS.

⁵ *No tongue;*) Those who are present at incantations are obliged to be strictly silent, "else" as we are afterwards told, "the spell is marred." JOHNSON.

⁶ — *thatch'd with stover,*) *Stover* (in Cambridgeshire and other counties) signifies hay made of coarse, rank grass, such as even cows will not eat while it is green. *Stover* is likewise used as *thatch* for cart-lodges, and other buildings that deserve but rude and cheap coverings.

The word occurs in the 25th Song of Drayton's *Polyolbion*:

"To draw out sedge and reed, for *thatch* and *stover* fit."

Again, in his *Muses' Elyzium*:

"Their browe and *stover* waxing thin and scant."

STEEVENS.

⁷ *Thy bank with peonied, and lilled brims,* The old edition reads *pionied* and *twilled* brims, which gave rise to Mr. Holt's conjecture, that the poet originally wrote—

— *with pionied and tilled brims.*"

Peonied is the emendation of Hanmer.

Spenser and the author of *Muleasses the Turk*, a tragedy, 1610, use *pioning* for digging. It is not therefore difficult to find a meaning for the word as it stands in the old copy; and remove a letter from *twilled*, and it leaves us *tilled*. I am yet, however, in doubt whether we ought not to read *lilled* brims; for *Pliny*,

To make cold nymphs chaste crowns; and thy
broom groves,⁸
Whose shadow the dismissed bachelor loves,

B. XXVI. ch. x. mentions the *water-lily* as a preserver of chastity; and says, elsewhere, that the Peony *medetur Faunorum in Quite Ludibriis*, &c. In a poem entitled *The Herring's Tayle*, 4to. 1598, "the maiden *peony*" is introduced. In the *Arraignement of Paris*, 1584, are mentioned

"The watry flow'rs and lillies of the banks."

And Edward Fenton in his *Secrete Wonders of Nature*, 4to. B. VI. 1569, asserts, that "the *water-lily* mortifieth altogether the appetite of sensuality, and defends from unchaste thoughts and dreamies of venery."

In the 20th song of Drayton's *Polyolbion*, the Naiades are represented as making chaplets with all the tribe of aquatic flowers; and Mr. Tollet informs me, that Lyte's *Herbal* says, "one kind of peonie is called by some, *maiden* or *virgin* peonie."

In *Ovid's Banquet of sense*, by Chapman, 1595, I meet with the following stanza, in which *twill-pants* are enumerated among flowers:

"White and red jasmines, merry, melliphill,

"Fair crown imperial, emperor of flowers;

"Immortal amaranth, white aphroditill,

"And cup-like *twill-pants* strew'd in Bacchus' bowers."

If *twill* be the ancient name of any flower, the old reading, *pionied* and *twilled*, may stand. STEEVENS.

Mr. Warton, in his notes upon Milton, after silently acquiescing in the substitution of *pionied* for *pioned*, produces from the ARCADES "Ladon's lillied banks," as an example to countenance a further change of *twilled* to *lillied*, which, accordingly, Mr. Rann hath foisted into the text. But before such a licence is allowed, may it not be asked—If the word *pionied* can any where be found?—or (admitting such a verbal from peony, like Milton's *lillied* from *lily*, to exist)—On the banks of what river do peonies grow?—Or (if the banks of any river should be discovered to yield them) whether *they* and the *lilies* that, in common with them, betrim those banks, be the produce of *spungy* APRIL?—Or, whence it can be gathered that Iris here is at all speaking of the banks of a river?—and, whether, as the bank in question is the property, not of a water-nymph, but of Ceres, it is not to be considered as an object of her care?—Hither the Goddess of Husbandry is represented as resorting, because at the approach of spring, it becomes needful to repair the banks (or mounds) of the *flat meads*, whose grass not only shooting over, but being more succulent

Being lase-lorn;⁹ thy pole-clipt vineyard;²
And thy sea-marge, steril, and rocky-hard,

than that of the *turfy mountains*, would, for want of this precaution, be devoured, and so the intended *flower* [hay, or winter keep] with which these *meads* are proleptically described as *Thatched*, be lost.

The giving way and caving in of the *brims* of those banks, occasioned by the heat, rains, and frosts of the preceding year, are made good, by opening the trenches from whence the banks themselves were at first raised, and facing them up a fresh with the mire those trenches contain. This being done, the *brims of the banks* are, in the poet's language, *pioned* and *twilled*.—Mr. Warton himself in a note upon *Comus*, hath cited a passage in which *pioners* are explained to be *diggers* [rather *trenchers*] and Mr. Steevens mentions Spenser and the author of *Muleasses*, as both using *pioning* for *digging*. *TWILLED* is obviously formed from the participle of the French verb *touiller*, which Cotgrave interprets *filthily to mix or mingle; confound or shuffle together; bedirt; begrime; besmear*:—significations that join to confirm the explanation here given.

This *bank with pioned and twilled brims* is described, as *trimmed, at the behest of Ceres, by spungy April, with flowers, to make cold nymphs chaste crowns*. These flowers were neither *peonies* nor *lilies*, for they never blow at this season, but “*lady-smocks all silver white*,” which during this humid month, start up in abundance on such banks, and thrive like oats on the same kind of soil:—“*Avoine touillée croît comme enragée*.”—That *OU* changes into *W*, in words derived from the French is apparent in *cordwainer*, from *cordouannier*, and many others. HENLEY.

Mr. Henley's note contends for small proprieties, and abounds with minute observation. But that Shakspeare was no diligent Botanist, may be ascertained from his erroneous descriptions of a *Cowslip*, (in the *Tempest* and *Cymbeline*) for who ever heard it characterized as a *bell-shaped flower*, or could allow the *drops at the bottom* of it to be of a *crimson hue*? With equal carelessness, or want of information, in the *Winter's Tale* he enumerates “*lilies of all kinds*,” among the children of the spring, and as contemporaries with the daffodil, the primrose, and the violet. It might be added, (if we must *speak by the card*) that wherever there is a bank there is a ditch; where there is a ditch there may be water; and where there is water the aquatic lilies may flourish, whether the bank in question belongs to a river or a field.—These are petty remarks, but they are occasioned by petty cavils.—It was enough for our author that *Peonies* and *Lilies* were well-known

Where thou thyself do'st air: The queen o' the sky
 Whose watery arch, and messenger, am I,
 Bids thee leave these; and with her sovereign grace,
 Here on this grass-plot, in this very place,
 To come and sport: her peacocks fly amain;
 Approach, rich Ceres, her to entertain.

Enter CERES.

CER. Hail, many-colour'd messenger, that ne'er
 Dost disobey the wife of Jupiter;
 Who, with thy saffron wings, upon my flowers
 Diffusest honey-drops, refreshing showers:

flowers, and he placed them on any bank, and produced them in any of the genial months, that particularly suited his purpose. He who has confounded the customs of different ages and nations, might easily confound the produce of the seasons.

That his documents *de Re Rusticâ* were more exact, is equally improbable. He regarded objects of Agriculture, &c. in the gross, and little thought, when he meant to bestow some ornamental epithet on the banks appropriated to a Goddess, that a future critic would wish him to say their brims were *filthily mixed or mingled, confounded or shuffled together, bedirted, begrimed, and besmeared*. Mr. Henley, however, has not yet proved the existence of the derivative which he labours to introduce as an English word; nor will the lovers of elegant description wish him much success in his attempt. Unconvinced therefore by his strictures, I shall not exclude a border of flowers to make room for the graces of the spade, or what Mr. Pope, in his *Dunciad*, has styled—"the majesty of mud." STEEVENS.

8 — *and thy broom groves,*] *Broom*, in this place, signifies the *Spartium Scoparium*, of which brooms are frequently made. Near Gamlingay in Cambridgeshire it grows high enough to conceal the tallest cattle as they pass through it; and in places, where it is cultivated, still higher. STEEVENS.

9 *Being lads-lorn;*] *Lads-lorn* is forsaken of his mistress. So Spenser:

'Who after that he had fair Una lorn,' STEEVENS.

2 — *thy pole-clipt vineyard*] To *clip* is to *twine round* or *embrace*. The poles are *clip'd* or embraced by the vines. *Vineyard* is here used as a trisyllable. STEEVENS.

And with each end of thy blue bow dost crown
My bosky acres,³ and my unshrubbed down,
Rich scarf to my proud earth; Why hath thy queen
Summon'd me hither, to this short-grass'd green?⁴

IRIS. A contract of true love to celebrate;
And some donation freely to estate
On the blest'd lovers.

CER. Tell me, heavenly bow.
If Venus, or her son, as thou dost know,
Do now attend the queen? since they did plot
The means, that dusky Dis my daughter got,
Her and her blind boy's scandal'd company
I have forsworn.

IRIS. Of her society
Be not afraid; I met her deity
Cutting the clouds towards Paphos; and her son
Dove-drawn with her; here thought they to have
done
Some wanton charm upon this man and maid,
Whose vows are, that no bed-rite shall be paid
Till Hymen's torch be lighted: but in vain;
Mars's hot minion is return'd again;
Her waspish-headed son has broke his arrows,

³ My bosky acres, &c.] *Bosky* is woody. Bosky acres are fields divided from each other by hedge-rows. *Boscus* is middle Latin for wood. *Bosquet*, Fr. So Milton:

"And every *bosky* bourn from side to side."

Again, in *K. Edward I.* 1599.

"Hale him from hence, and in this *bosky* wood

"Bury his corps." STEEVENS.

⁴ — to this short-grass'd green?] The old copy reads *short-grass'd green*. *Short-grass'd green* means *grazed so as to be short*. The correction was made by Mr. Rowe. STEEVENS.

Swears he will shoot no more, but play with sparrows,

And be a boy right out.

CER. Highest queen of state,
Great Juno comes; I know her by her gait.

Enter JUNO.

JUNO. How does my bounteous sister? Go with me,
To bless this twain, that they may prosperous be,
And honour'd in their issue.

S O N G.

JUNO. Honour, riches, marriage-blessing,
Long continuance, and increasing,
Hourly joys be still upon you!
Juno sings her blessings on you.

"Highest queen of state,
Great Juno comes; I know her by her gait."] Mr. Whalley thinks this passage a remarkable instance of Shakspeare's knowledge of ancient poetic story; and that the hint was furnished by the *Diadem incedo Regina* of Virgil.

John Taylor, the water-poet, declares, that he never learned his *Accidence*, and that Latin and French were to him Heathen Greek; yet, by the help of Mr. Whalley's argument, I will prove him a learned man, in spite of every thing he may say to the contrary: for thus he makes a gallant address his lady; "Most inestimable magazine of beauty! in whom the port and majesty of Juno, the wisdom of Jove's brain-bred girl, and the feature of Cytherea, have their domestical habitation." FARMER.

So, in *The Arraignment of Paris*, 1584:

"First statelic Juno, with her porte and grace."

STEEVENS.

CER. *Earth's increase,⁶ and foison plenty;⁷
 Barns, and garners never empty;
 Vines, with clust'ring bunches growing;
 Plants, with goodly burden bowing;
 Spring come to you, at the farthest,
 In the very end of harvest!
 Scarcity and want shall shun you;
 Ceres' blessing so is on you.*

FER. This is a most majestic vision, and
 Harmonious charmingly:⁸ May I be bold

⁶ *Earth's increase, and foison plenty; &c.*] All the editions, that I have ever seen, concur in placing this whole sonnet to Juno; but very absurdly, in my opinion. I believe every accurate reader, who is acquainted with poetical history, and the distinct offices of these two goddesses, and who then seriously reads over our author's lines, will agree with me that Ceres's name ought to have been placed, where I have now prefixed it. THEOBALD.

And is not in the old copy. It was added by the editor of the second folio, *Earth's increase*, is the *produce* of the earth. The expression is scriptural: "Then shall the *earth* bring forth her *increase*, and God, even our God, shall give us his blessing." PSALM lxxvii. MALONE.

This is one amongst a multitude of emendations which Mr. Malone acknowledges to have been introduced by the Editor of the second Folio; and yet, in contradiction to himself in his Prolegomena, he depreciates the second edition, as of no importance or value.

FENTON.

⁷ — *foison plenty;*] i. e. plenty to the utmost abundance; *foison* signifying plenty. See p. 62. STEEVENS.

⁸ *Harmonious charmingly;*] Mr. Edwards would read:

"*Harmonious charming lay.*"

For though [says he] the benediction is sung by two goddesses, it is yet but one *lay* or hymn. I believe however, this passage appears as it was written by the poet, who, for the sake of the verse, made the words change places.

We might read [transferring the last syllable of the second word to the end of the first] "*Harmoniously charming.*"

Ferdinand has already praised this aerial Masque as an object of sight and may not improperly or inelegantly subjoin, that the

To think these spirits?

PRO. Spirits which by mine art
I have from their confines call'd to enact
My present fancies.

FER. Let me live here ever;
So rare a wonder'd father,² and a wife,
Make this place Paradise.

[*Juno and Ceres whisper, and send IRIS on employment.*]

PRO. Sweet now, silence:
Juno and Ceres whisper seriously;
There's something else to do: hush, and be mute,
Or else our spell is marr'd.

IRIS. You nymphs, call'd Naiads, of the wand-
ring brooks,³
With your sedg'd crowns and ever-harmless looks,
Leave your crisp channels,⁴ and on this green land
Answer your summons; Juno does command:
Come, temperate nymphs and help to celebrate
A contract of true love; be not too late.

charm of sound was added to that of visible grandeur. Both Juno and Ceres are supposed to sing their parts. STEEVENS.

A similar inversion occurs in *A Midsummer Night's Dream*:

"But miserable most to live unloved." MALONE.

² — a wonder'd father,] i. e. a father able to perform or produce such wonders. STEEVENS.

³ — wandering brooks,] The modern editors read—*winding brooks*. The old copy—*windring*. I suppose we should read—*wandrig*, as it is here printed. STEEVENS.

⁴ Leave your crisp channels,] *Crisp*, i. e. curling, winding, Lat. *crispus*. So *Henry IV.* Part I. Act I. sc. iv. Hotspur speaking of the river Severn:

"And hid his *crisp'd* head in the hollow bank."

Crisp, however, may allude to the little wave or curl (as it is commonly called) that the gentlest wind occasions on the surface of waters. STEEVENS.

Enter certain Nymphs.

You sun-burn'd fickle-men, of August weary
Come hither from the furrow and be merry;
Make holy-day; your rye-straw hats put on,
And these fresh nymphs encounter every one
In country footing.

Enter certain Reapers, properly habited; they join with the Nymphs in a graceful dance; towards the end whereof PROSPERO starts suddenly, and speaks; after which, to a strange, hollow, and confused noise, they heavily vanish.

PRO. [*aside.*] I had forgot that foul conspiracy
Of the beast Caliban and his confederates,
Against my life; the minute of their plot
Is almost come.—[*To the spirits.*] Well done;—
avoid;—no more.

FER. This is most strange:⁴ your father's in
some passion
That works him strongly.

MIRA. Never till this day,
Saw I him touch'd with anger so distemper'd.

PRO. You do look, my son, in a mov'd fort,
As if you were dismay'd; be cheerful, fir:
Our revels now are ended: these our actors,
As I foretold you, were all spirits, and
Are melted into air, into thin air:
And like the baseless fabrick of this vision,⁵

⁴ *This is most strange:*] I have introduced the word—*most*, on account of the metre, which otherwise is defective.—In the first line of Prospero's next speech there is likewise an omission, but I have not ventured to supply it. STEEVENS

⁵ *And, like the baseless fabrick of this vision. &c.*] The exact period at which this play was produced is unknown: it was not,

The cloud-capt towers, the gorgeous palaces,
The solemn temples, the great globe itself,
Yea, all which it inherit,⁶ shall dissolve;
And, like this insubstantial pageant faded,⁷

however, published before 1623. In the year 1603, the *Tragedy of Darius*, by Lord Sterline, made its appearance, and there I find the following passage:

- " Let greatness of her glassy scepters vaunt,
- " Not scepters, no, but reeds, soon bruis'd, soon broken;
- " And let this worldly pomp our wits enchant,
- " All fades, and scarcely leaves behind a token.
- " Those golden palaces, those gorgeous halls,
- " With furniture superfluously fair,
- " Those stately courts, those sky-encount'ring walls,
- " Evanish all like vapours in the air."

Lord Sterline's play must have been written before the death of queen *Elizabeth*, (which happen'd on the 24th of March 1603) as it is dedicated to *James VI. King of Scots*.

Whoever should seek for this passage (as here quoted from the 4to, 1603) in the folio edition, 1637, will be disappointed as Lord Sterline made considerable changes in all his plays, after their first publication. STEEVENS.

6 —all which it inherit,] i. e. all who possess, who dwell upon it. So, in *The Two Gentlemen of Verona*:

" This, or else nothing, will inherit her." MALONE.

7 And like this insubstantial pageant faded,] *Faded* means here—having vanished; from the Latin, *vado*. So, in *Hamlet*:

" It faded on the crowing of the cock."

To feel the justice of this comparison, and the propriety of the epithet, the nature of these exhibitions should be remembered. The ancient English *pageants* were shows exhibited on the reception of a prince, or any other solemnity of a similar kind. They were presented on occasional stages erected in the streets. Originally they appear to have been nothing more than dumb shows; but before the time of our author, they had been enlivened by the introduction of speaking personages, who were characteristically habited. The speeches were sometimes in verse; and as the procession moved forward, the speakers, who constantly bore some allusion to the ceremony, either conversed together in the form of a dialogue, or addressed the noble person whose presence decorated the celebrity. On these allegorical spectacles very costly ornaments were bestowed. See *Fabian*, II. 382. *Warton's Hist. of Poet.* II. 199. 202.

Leave not a rack behind:⁸ We are such stuff

The well-known lines before us may receive some illustration from Stowe's account of the pageants exhibited in the year 1604, (not very long before this play was written,) on King James, his Queen &c. passing triumphantly from the Tower to Westminster; on which occasion seven Gates or Arches were erected in different places through which the procession passed.—Over the first gate “was represented the true likeness of all the notable houses, “TOWERS and steeples, within the citie of London.”—“The first arche or gate of triumph was erected above the Conduit in “Fleete-Streete, whereon the GLOBE of the world was seen to “move, &c. At Temple-bar a seventh arche or gate was erected, the forefront whereof was proportioned in every respect like “a TEMPLE, being dedicated to Janus, &c.—The citie of Westminster, and dutchy of Lancaster, at the Strand had erected “the invention of a Rainbow the moone, sunne, and starres, “advanced between two Pyramides,” &c. ANNALS, p. 1429. edit. 1605. MALONE.

⁸ *Leave not a rack behind:*] “The winds (says lord Bacon) which move the clouds above, which we call the *rack*, and are not perceived below, pass without noise.” I should explain the word *rack* somewhat differently, by calling it *the last fleeting vestige of the highest clouds, scarce perceptible on account of their distance and tenuity*. What was anciently called the *rack*, is now termed by sailors—the *scud*.

The word is common to many authors contemporary with Shakspeare. So, in the *Faithful Shepherdess*, by Fletcher:

“_____ shall I stray

“In the middle air, and stay

“The sailing *rack*.” _____

Again, in *David and Bethsabe*, 1599:

“Beating the clouds into their swiftest *rack*.”

Again, in the prologue to the *Three Ladies of London*, 1584:

“We list not ride the rolling *rack* that dims the chrystal skies.”

Again, in Shakspeare's 33d Sonnet:

“Anon permits the basest clouds to ride

“With ugly *rack* on his celestial face.”

Mr. Pennant in his *Tour in Scotland* observes, there is a fish called a *rack-rider*, because it appears in winter or bad weather; *Rack*, in the English of our author's days signifying the driving of the clouds by tempests.

Sir T. Hanmer instead of *rack*, reads *track*, which may be countenanced by the following passage in the first scene of *Timon of Athens*:

As dreams are made of,⁹ and our little life
Is rounded with a sleep. — Sir, I am vex'd;
Bear with my weakness; my old brain is troubled.
Be not disturb'd with my infirmity:
If you be pleas'd, retire into my cell,
And there repose; a turn or two I'll walk,
To fill my beating mind.

“ But flies an eagle flight, bold, and forth on,
“ *Leaving no track behind.* ” STEEVENS.

Rack is generally used for a body of clouds, or rather for the course of clouds in motion; so, in *Antony and Cleopatra*:

“ That which is now a horse, even with a thought,
“ *The rack dissolves.* ”

But no instance has yet been produced where it is used to signify a single small fleeting cloud, in which sense only it can be figuratively applied here. I incline, therefore, to Sir Thomas Hanmer's emendation.

I am now inclined to think that *rack* is a mis-spelling for *wreck*, i. e. *wreck*, which Fletcher likewise has used for a minute broken fragment. See his *Wife for a Month*, where we find the word mis-spelt as it is in *The Tempest*:

“ He will bulge so subtilly and suddenly,
“ You may snatch him up by parcels, like a *sea-rack*. ”

It has been urged, that “ objects which have only a visionary and insubstantial existence, can, when the vision is faded, leave nothing real, and consequently no wreck behind them. ” But the objection is founded on misapprehension. The words — “ Leave not a rack (or wreck) behind, ” relate not to “ the baseless fabrick of this vision, ” but to the final destruction of the world, of which the towers, temples, and palaces, shall (*like a vision, or a pageant,*) be dissolved, and leave no vestige behind.

MALONE.

⁹ *As dreams are made of,*) The old copy reads — *on*. But this is a mere colloquial vitiation; *of*, among the vulgar, being still pronounced — *on*. STEEVENS.

The stanza which immediately precedes the lines quoted by Mr. Steevens from Lord Sterling's *Darius*, may serve still further to confirm the conjecture that one of these poets imitated the other. Our author was, I believe, the imitator.

“ And when the eclipse comes of our glory's light,
“ Then what avails the adoring of a name?
“ A meer illusion made to mock the sight,
“ Whose best was but the shadow of a dream. ” MALONE.

FER. MIRA.

We wish your peace.

(*Exeunt.*

PRO. Come with a thought : — I thank you : —
Ariel, come. ²

Enter ARIEL.

ARI. Thy thoughts I cleave to : ³ What's thy
pleasure ?

PRO. Spirit,
We must prepare to meet with Caliban. ⁴

ARI. Ay, my commander : when I presented
Ceres,
I thought to have told thee of it ; but I fear'd,
Left I might anger thee.

PRO. Say again, where didst thou leave these
varlets ?

ARI. I told you, sir, they were red-hot with
drinking ;

² Fer. Mir. *We wish your peace.*

Pro. *Come with a thought : — I thank you : — Ariel, come.*
The old copy reads " — I thank thee." But these thanks be-
ing in reply to the joint wish of Ferdinand and Miranda, I have
substituted you for thee, by the advice of Mr. Ritson.

STEEVENS.

³ *Thy thoughts I cleave to :*) To cleave to, is to unite with closely.
So, in *Macbeth* :

" Like our strange garments, cleave not to their mould."
Again :

" If you shall cleave to my consent." STEEVENS.

⁴ — to meet with Caliban.) To meet with is to counteract ; to
play stratagem against stratagem. — *The parson knows the temper of
every one in his house, and accordingly either meets with their vices,
or advances their virtues.* HERBERT'S *Country Parson*. JOHNSON.
So, in *Cynthia's Revenge*, 1613 :

" ——— You may meet

" With her abusive malice, and exempt

" Yourself from the suspicion of revenge." STEEVENS.

So full of valour, that they smote the air
For breathing in their faces ; beat the ground
For kissing of their feet : yet always bending
Towards their project : Then I beat my tabor,
At which, like unback'd colts, they prick'd their
ears,

Advanc'd their eye-lids, ' lifted up their noses,
As they smelt musick ; so I charm'd their ears,
That, calf-like, they my lowing follow'd, through
Tooth'd briers, sharp furzes, pricking goss, ⁶ and
thorns,

Which enter'd their frail skins : at last I left them

⁵ *Advanc'd their eye-lids, &c.)* Thus Drayton, in his *Nymphidia, or Court of fairie* :

- " But once the circle got within,
- " The charms to work do straight begin,
- " And he was caught as in a gin : -
- " For as he thus was busy,
- " A pain he in his head-piece feels,
- " Against a stubbed tree he reels,
- " And up went poor Hobgoblin's heels :
- " Alas, his brain was dizzy.
- " At length upon his feet he gets,
- " Hobgoblin fumes, Hobgoblin frets ;
- " And as again he forward sets,
- " And through the bushes scrambles,
- " A stump doth hit him in his pace,
- " Down comes poor Hob upon his face,
- " And lamentably tore his case
- " Among the briers and brambles. JOHNSON.

⁶ — *pricking goss,*) I know not how Shakspeare distinguished *goss* from *furze* ; for what he calls *furze* is called *goss* or *gorse* in the midland counties.

This word is used in the first chorus to Kyd's *Cornelia*, 1594 :

" With worthless *gorse* that, yearly, fruitless dies.

STEEVENS.

By the latter, Shakspeare means the low sort of *gorse* that only grows upon wet ground, and which is well described by the name of *whins* in Markham's *Farewell to Husbandry*. It has prickles like those on a rose-tree or a gooseberry. *Furze* and *whins* occur together in Dr. Farmer's quotation from Holinshed. TOLLST.

I' the filthy mantled pool ⁷ beyond your cell,
There dancing up to the chins, that the foul lake
O'er-flunk their feet.

PRO. This was well done, my bird :
Thy shape invisible retain thou still :
The trumpery in my house, go, bring it hither,
For stale to catch these thieves. ⁸

ARI.

I go, I go. (*Exit.*

PRO. A devil, a born devil, on whose nature
Nurture can never stick ; ⁹ on whom my pains,
Humanely taken, all, all lost, quite lost ; ²
And as, with age, his body uglier grows,
So his mind cankers : ³ I will plague them all,

Re-enter ARIEL loaden with glistering apparel, &c.
Even to roaring : — Come, hang them on this line.

⁷ *I' the filthy mantled pool* —) Perhaps we should read—filthy-mantled.—A similar idea occurs in *K. Lear*:

“ Drinks the green mantle of the standing pool.” STEEVENS.

⁸ *For stale to catch these thieves.*) *Stale* is a word in fowling, and is used to mean a bait or decoy to catch birds.

So, in *A Looking glass for London and England*, 1617 :

“ Hence tools of wrath, *stales* of temptation ! ”

Again, in Green's *Mamillia*, 1595 : “ — that she might not strike at the *stale*, lest she were canvassed in the nets.” STEEVENS.

⁹ *Nurture can never stick ;*) *Nurture* is education. STEEVENS.

² — all, all lost,) The first of these words was probably introduced by the carelessness of the transcriber or compositor. We might safely read—*are* all lost. MALONE.

³ *And as, with age, his body uglier grows,*

So his mind cankers : Shakspeare, when he wrote this description, perhaps recollected what his patron's most intimate friend, the great lord Essex, in an hour of discontent, said of queen Elizabeth ;——“ *that she grew old and canker'd, and that her mind was become as crooked as her carcase* : ”——a speech, which, according to Sir Walter Raleigh, cost him his head, and which, we may therefore suppose, was at that time much talked of. This play being written in the time of king James, these obnoxious words might be safely repeated. MALONE.

PROSPERO and ARIEL remain invisible. Enter CALIBAN, STEPHANO, and TRINCULO, all wet.

CAL. Pray you, tread softly, that the blind mole may not

Hear a foot fall : * we now are near his cell.

STE. monster, your fairy, which, you say, is a harmless fairy, has done little better than play'd the Jack with us. †

TRIN. Monster, I do smell all horse-piss ; at which my nose is in great indignation.

STE. So is mine. Do you hear, monster ? If I should take a displeasure against you ; look you, —

TRIN. Thou wert but a lost monster.

CAL. Good my lord, give me thy favour still : Be patient, for the prize I'll bring thee to Shall hood-wink this mischance : therefore, speak softly ;

All's hush'd as midnight yet.

TRIN. Ay, but to lose our bottles in the pool. —

STE. There is not only disgrace and dishonour in that, monster, but an infinite loss.

TRIN. That's more to me than my wetting : yet this is your harmless fairy, monster.

* — the blind mole may not

Hear a foot fall : } This quality of hearing which the mole is supposed to possess in so high a degree, is mentioned in Euphuus, 4to. 1581, p. 64, " Doth not the lion for strength, the turtle for love, the ant for labour, excel man ? Doth not the eagle see clearer, the vulture smell better, the mole hear lighter ? " REED.

† — has done little better than play'd the Jack with us. } i. e. He has played Jack with a lantern ; has led us about like an ignis fatuus, by which travellers are decoyed into the mire. JOHNSON.

STE. I will fetch off my bottle, though I be o'er cars for my labour.

CAL. Pr'ythee, my king, be quiet: Seest thou here,

This is the mouth o' the cell: no noise, and enter: Do that good mischief, which may make this island Thine own for ever, and I, thy Caliban, For aye thy foot-licker.

STE. Give me thy hand: I do begin to have bloody thoughts.

TRIN. O king Stephano! O peer! O worthy Stephano! look, what a wardrobe here is for thee! ⁶

CAL. Let it alone, thou fool; it is but trash.

TRIN. O, ho, monster; we know what belongs to a frippery: ⁷ — O king Stephano!

STE. Put off that gown, Trinculo; by this hand, I'll have that gown.

TRIN. Thy grace shall have it.

CAL. The dropfy drown this fool! what do you mean,

⁶ Trin. O king Stephano! O peer! O worthy Stephano! look what a wardrobe here is for thee!) The humour of these lines consists in their being an allusion to an old celebrated ballad, which begins thus: *King Stephen was a worthy peer*—and celebrates that King's parsimony with regard to his wardrobe. —There are two stanzas of this ballad in *Othello*. WARBURTON.

The old ballad is printed at large in *The Reliques of ancient Poetry*, Vol. I. PERCY.

⁷ — we know what belongs to a frippery:) A frippery was a shop where old clothes were sold. *Friperie*, Fr.

Beaumont and Fletcher use the word in this sense, in *Wit without Money*, Act II:

“As if I were a running frippery.”

so, in *Monsieur d'Olive*, a comedy, by Chapman, 1606: “Passing

To doat thus on such luggage? Let's along,⁸
And do the murder first: if he awake,
From toe to crown he'll fill our skins with pinches;
Make us strange stuff.

STE. Be you quiet monster.—Mistress line, is
not this my jerkin? Now is the jerkin under the
line:⁹ now, jerkin, you are like to lose your
hair, and prove a bald jerkin.

yesterday by the *frillery*, I spied two of them hanging out at
a stall with a gambrell thrust from shoulder to shoulder."

The person who kept one of these shops was called a *fripper*.

Strype in the life of Stowe, says, that these *frippers* lived in
Birchin-lane and Cornhill. STEEVENS.

⁸ —*Let's along*,] First edit. *Let's alone*. JOHNSON.

I believe the poet wrote:

"——— Let it alone,

" And do the murder first."

Caliban had used the same expression before. Mr. Theobald
reads—*let's along*. MALONE.

Let's alone, may mean—Let you and I only go to commit the
murder, leaving Trinculo, who is so sollicitous about the *trash* of
dress, behind us. STEEVENS.

⁹ —*under the line*:] An allusion to what often happens to peo-
ple who pass the line. The violent fevers, which they contract
in that hot climate, make them lose their hair. EDWARDS' MSS.

Perhaps the allusion is to a more indelicate disease than any
peculiar to the equinoxial.

So, in *The Noble Soldier*, 1632:

" 'Tis hot going under the line there."

Again, in *Lady Alimony*, 1659:

"——— Look to the clime

" where you inhabit; that's the torrid zone:

" Yea, there goes the hair away."

Shakspeare seems to design an equivoque between the equinoxial
and the girdle of a woman.

It may be necessary, however, to observe, as a further elucidation
of this miserable jest, that the lines on which clothes are
hung, are usually made of twisted horse-hair. STEEVENS.

TRIN. Do, do: We steal by line and level, and't like your grace.

STE. I thank thee for that jest; here's a garment for't: wit shall not go unrewarded, while I am king of this country: *Steal by line and level*, is an excellent pass of pate; there's another garment for't.

TRIN. Monster, come, put some lime upon² your fingers, and away with the rest.

CAL. I will have none on't: we shall lose our time,
And all be turn'd to barnacles or to apes³
With foreheads villainous low.⁴

² —*put some lime, &c.*] That is *birdlime*. JOHNSON.

So, in Green's *Disputation between a He and She Conycatcher*, 1592: "—mine eyes are flauls, and my hands lime twigs."

STEEVENS.

³ —*to barnacles, or to apes*—] Skinner says *barnacle* is *Anser Scoticus*. The *barnacle* is a kind of shell-fish growing on the bottoms of ships, and which was anciently supposed, when broken off, to become one of these geese. Hall, in his *Virgidemiarum*, lib. iv. fat. 2. seems to favour this supposition:

"The Scottish *barnacle*, if I might choofe,

"That of a worrne doth waxe a winged goose," &c.

So likewise Marston, in his *Malecontent*, 1604:

"——like your Scotch *barnacle*, now a block,

"Instantly a worm, and presently a great goose."

"There are" (says Gerard, in his *Herbal*, edit. 1597, page 1391,) "in the north parts of Scotland certaine trees, whereon do grow shell-fishes, &c. &c. which, falling into the water, do become fowls, whom we call *barnakles*; in the north of England *brant geese*; and in Lancashire *tree geese*." &c.

This vulgar error deserves no serious confutation. Commend me, however, to Holinshed, (Vol. I. p. 38.) who declares himself to have seen the feathers of these *barnacles* "hang out of the shell at least two inches." And in the 27th song of Drayton's *Polyolbion*, the same account of their generation is given.

COLLINS.

⁴ *With foreheads villainous low.*] *Low foreheads* were anciently

STE. Monster, lay-to your fingers; help to bear this away, where my hoghead of wine is, or I'll turn you out of my kingdom; go to, carry this.

TRIN. And this.

STE. Ay, and this.

A noise of hunters heard. Enter divers Spirits, in shape of hounds, and hunt them about; PROSPERO and ARIEL setting them on.

PRO. Hey, Mountain, hey!

ARI. Silver! there it goes, Silver!

PRO. Fury, Fury! there, Tyrant, there! hark, hark!

[CAL. STE. and TRIN. are driving out.
Go, charge my goblins that they grind their joints
With dry convulsions; shorten up their sinews
With aged cramps; and more pinch-spotted make
them,
Than pard, or cat o'mountain.

reckoned among deformities, So, in the old bl. l. ballad, entitled
A Peerlesse Paragon:

" Her beetle brows all men admire,

" Her forehead wondrous low."

Again, (the quotation is Mr. Malone's,) in *Antony and Cleopatra:*

" —And her forehead

" As low as she would wish it." STEEVENS.

[*A noise of hunters heard.*] Shakspeare might have had in view
" *Arthur's Chace*, which many believe to be in France, and think
that it is a kennel of black dogs followed by unknown huntsmen
with an exceeding great sound of horns, as if it was a very hunting
of some wild beast." See a *Treatise of Spectres* translated from
the French of Peter de Loier, and published in quarto, 1605.

GREY.

" HECATE, (says the same writer, *ibid.*) as the Greeks affirmed,
did use to send dogges unto men, to feare and terrifie them."

MALONE.

ARI.

Hark, they roar.

PRO. Let them be hunted soundly; at this hour
Lie at my mercy all mine enemies:
Shortly shall all my labours end, and thou
Shalt have the air at freedom; for a little,
Follow, and do me service. (Exeunt,

ACT V. SCENE I.

*Before the Cell of Prospero.**Enter PROSPERO in his magick robes, and ARIEL.*

PRO. Now does my project gather to a head:
My charms crack not; my spirits obey; and time
Goes upright with his carriage.⁶ How's the day?

ARI. On the sixth hour; at which time, my lord,
You said our work should cease.

PRO. I did say so,
When first I rais'd the tempest. Say, my spirit,
How fares the king and his?⁷

ARI. Confin'd together
In the same fashion as you gave in charge;
Just as you left them all prisoners, sir,
In the lime-grove which weather-sends your cell;

⁶ ——— and time

Goes upright with his carriage.] Alluding to one carrying a burthen. This critical period of my life proceeds as I could wish. Time brings forward all the expected events, without faltering under his burthen. STEEVENS.

⁷ — the king and his?] The old copy reads—"the king and his followers?" But the word *followers* is evidently an interpolation, (or gloss which had crept into the text) and spoils the metre without help to the sense. STEEVENS.

They cannot budge, till your release.⁸ The king,
His brother, and yours, abide all three distracted;
And the remainder mourning over them,
Brim-full of sorrow, and dismay; but chiefly
Him you term'd, sir, *The good old lord, Gonzalo*;
His tears run down his beard, like winter's drops
From eaves of reeds: your charm so strongly works
them,

That if you now beheld them, your affections
Would become tender.

PRO. do'st thou think so, spirit?

ARI. Mine would, sir, were I human.

PRO. And mine shall.
Hast thou, which art but air, a touch, a feeling⁹
Of their afflictions? and shall not myself,
One of their kind, that relish all as sharply,
Passion as they,² be kindlier mov'd than thou art?
Though with their high wrongs I am struck to the
quick,

Yet, with my nobler reason, 'gainst my fury
Do I take part: the rarer action is
In virtue than in vengeance: they being penitent,

⁸ —till your release.] i. e. till you release them. MALONE.

⁹ —a touch, a feeling—[A touch is a sensation. So, in
Cymbeline:

“—a touch more rare

“Subdues all pangs, all fears.”

So, in the 141st sonnet of Shakspeare:

“Nor tender feeling to base touches prone.”

Again, in the *Civil Wars* of Daniel, B. I:

“I know not how their death gives such a touch.”

STEEVENS.

² —that relish all as sharply,

Passion as they,] I feel every thing with the same quick sensibility, and am moved by the same passions as they are.

A similar thought occurs in *K. Rich. II*:

“Taste grief, need friends, like you,” &c. STEEVENS.

The sole drift of my purpose doth extend
 Not a frown further: Go, release them, Ariel;
 My charms I'll break, their senses I'll restore,
 And they shall be themselves.

ARI. I'll fetch them, sir. [*Exit.*]

PRO. Ye elves of hills, brooks, standing lakes,
 and groves ;²

² *Ye elves of hills, brooks, standing lakes, and groves ;*] This speech Dr. Warburton rightly observes to be borrowed from Medea's in *Ovid*: and, "it proves, says Mr. Holt, beyond contradiction, that Shakspeare was perfectly acquainted with the sentiments of the ancients on the subject of enchantments." The original lines are these :

" Auræque, & venti, montesque, amnesque, lacusque,

" Diique omnes nemorum, diique omnes noctis, adeste."

The translation of which, by Golding, is by no means literal, and Shakspeare hath closely followed it. FARMER.

Whoever will take the trouble of comparing this whole passage with Medea's speech, as translated by Golding, will see evidently that Shakspeare copied the translation, and not the original. The particular expressions that seem to have made an impression on his mind, are printed in Italicks :

" Ye ayres and windes, ye *elves of hills*, of *brookes*, of woodes alone,

" Of *standing lakes*, and of the night, approache ye everych one.

" *Through help of whom* (the crooked bankes much wondering at the thing)

" I have compelled streames to run clear backward to their spring.

" By charms I make the calm sea rough, and make the rough seas playne,

" And cover all the skie with clouds, and *chase* them thence again.

" By charms I raise and lay the windes, and burst the viper's jaw,

" And from the bowels of the earth both stones and trees do draw.

" Whole woods and Forrests I remove, I *make the mountains shake*,

" And even the earth itself to groan and fearfully to quake.

" I call up *dead men from their graves*, and thee, O lightsome morne,

" I darken oft, though beaten brass abate thy peril soone.

" Our sorcerie *dimmes* the morning faire, and darks the sun at noone.

" The flaming breath of fierie bulles ye quenched for my sake,

" And caused their unwieldy neckes the bended yoke to take."

And ye, that on the sands with printless foot
Do chase the ebbing Neptune,³ and do fly him,
When he comes back; you demy-puppets, that
By moon-shine do the green-sour ringlets make,
Whereof the ewe not bites; and you, whose pas-
time

Is to make midnight mushrooms; that rejoice
To hear the solemn curfew; by whose aid
(Weak masters though ye be,)* I have be-dimm'd
The noon-tide sun, call'd forth the mutinous winds,
And 'twixt the green sea and the azur'd vault
Set roaring war: to the dread rattling thunder

"Among the earth-bred brothers you a mortal warre did set,
"And brought asleep the dragon fell, whose eyes were never shet:"

MALONE.

Ye elves of hills, &c.] Fairies and *elves* are frequently, in the poets mentioned together, without any distinction of character that I can recollect. Keyller says, that *alp* and *alf*, which is *elf* with the *Suedes* and *English*, equally signified a mountain, or a demon of the mountains. This seems to have been its original meaning; but Somner's *Dict.* mentions *elves* or *fairies* of the mountains, of the woods, of the sea and fountains, without any distinction between *elves* and *fairies*. TOLLET.

³ — with printless foot

Do chase the ebbing Neptune,] So Milton, in his *Masque*:

"Whilst from off the waters fleet,

"Thus I set my printless feet." STEEVENS.

⁴ (*Weak masters though ye be,)* The meaning of this passage may be, *Though you are but inferior masters of these supernatural powers—though you possess them but in a low degree.* Spenser uses the same kind of expression in the *The Fairy Queen*, B. III. cant. 8. ft. 4.

"Where she (the witch) was wont her sprights to entertain.

"The masters of her art: there was she fain

"To call them all in order to her aid." STEEVENS.

— by whose aid,

(*Weak masters though ye be,)* That is; you are powerful auxiliaries, but weak if left to yourselves;—your employment is then to make green ringlets, and midnight mushrooms, and to play the idle pranks mentioned by Ariel in his next song;—yet by your aid I have been enabled to invert the course of nature. We say proverbially, "*Fire is a good servant but a bad master.*"

BLACKSTONE.

Have I given fire, and rifted Jove's stout oak
 With his own bolt: the strong-bas'd promontory
 Have I made shake; and by the spurs pluck'd up
 The pine, and cedar; graves, at my command,
 Have wak'd their sleepers; oped, and let them forth
 By my so potent art: But this rough magick'
 I here abjure: and, when I have requir'd
 Some heavenly musick, (which even now I do,)
 To work mine end upon their senses, that
 This airy charm is for, I'll break my staff,
 Bury it certain fathoms in the earth,
 And, deeper than did ever plummet sound,
 I'll drown my book. [Solemn musick.]

*Re-enter ARIEL: after him, ALONSO, with a frantick
 gesture, attended by GONZALO; SEBASTIAN and
 ANTONIO in like manner, attended by ADRIAN and
 FRANCISCO: They all enter the circle which PROS-
 PERO had made, and there stand charmed; which
 PROSPERO observing, speaks.*

A solemn air, and the best comforter
 To an unsettled fancy, cure thy brains,⁶

5 —But *this rough magick, &c.*] This speech of Prospero sets out with a long and distinct invocation to the various ministers of his art: yet to what purpose they were invoked does not very distinctly appear. Had our author written—"All this," &c. instead of—"But this," &c. the conclusion of the address would have been more pertinent to its beginning. STEEVENS.

6 *A solemn air, and the best comforter*

To an unsettled fancy, cure thy brains, &c.] Prospero does not desire *them* to cure *their brains*. His expression is optative, not imperative; and means—*May music cure thy brains! i. e. settle them.* Mr. Malone reads—

"To an unsettled fancy's cure! Thy brains,

"Now useless, boil within thy scull:"—STEEVENS.

The old copy reads—*fancy*. For this emendation I am answerable. So, in *King John*:

"My widow's comfort, and my sorrow's cure."

Now useleſs, boil'd within thy ſkull! ⁷ There ſtand,
For you are ſpell-ſtopp'd.—
Holy Gonzalo honourable man,
Mine eyes, even ſociable to the ſhew of thine,
Fall fellowly drops. ⁸ —The charm diſſolves apace;
And as the morning ſteals upon the night,
Melting the darkneſs, ſo their riſing ſenſes
Begin to chace the ignorant fumes⁹ that mantle
Their clearer reaſon.—O my good Gonzalo,
My true preſerver, and a loyal fir
To him thou follow'ſt; I will pay thy graces
Home, both in word and deed.—Moſt cruelly
Didſt thou, Alonſo, uſe me and my daughter:
Thy brother was a furtherer in the act;—
Thou'rt pinch'd for't now, Sebastian.—Fleſh and
blood,²

Again, in *Romeo and Juliet*:

“ —Confuſion's cure

“ Lives not in theſe confuſions.”

Proſpero begins by obſerving, that the air which had been played was admirably adapted to compoſe unfettled minds. He then addreſſes Gonzalo and the reſt, who had juſt before gone into the circle: “ Thy brains, now uſeleſs, boil within thy ſkull,” &c. [the ſoothing ſtrain not having yet begun to operate.] Afterwards, perceiving that the muſick begins to have the effect intended, he adds, “ The charm diſſolves apace.” Mr. Pope and the ſubſequent editors read *boil'd*. MALONE.

⁷ —boil'd within thy ſkull!] So, in *A Midſummer Night's Dream*:

“ Lovers and madmen have ſuch ſeething brains,” &c.

STEEVENS.

Again, in *The Winter's Tale*: “ Would any but theſe *boil'd* brains of nineteen and two-and-twenty, hunt this weather?”

MALONE.

⁸ —fellowly drops.] I would read, *fellow* drops. The additional ſyllable only injures the metre, without enforcing the ſenſe. *Fellowly*, however, is an adjective uſe by Tupper. STEEVENS.

⁹ —the ignorant fumes—] i. e. the fumes of ignorance.

HEATH.

² Thou'rt pinch'd for't now, Sebastian.—Fleſh and blood,] Thus

You brother mine, that entertain'd ambition,³
Expell'd remorse, and nature;⁴ who, with Sebastian,
(Whose inward pinches therefore are most strong,)
Would here have kill'd your king; I do forgive
thee,

Unnatural though thou art!—Their understanding
Begins to swell; and the approaching tide
Will shortly fill the reasonable shores,
That now lie foul and muddy. Not one of them,
That yet looks on me, or would know me:—Ariel,
Fetch me the hat and rapier in my cell;

Exit ARIEL.]

I will dis-case me, and myself present,
As I was sometime Milan: quickly, spirit;
Thou shalt ere long be free.

*ARIEL re-enters, singing, and helps to attire
PROSPERO.*

*ARI. Where the bee sucks there suck I;
In a cowslip's bell I lie:⁵
There I couch when owls do cry.⁶
On the bat's back I do fly,
After summer, merrily:⁷
Merrily, merrily, shall I live now,
Under the blossom that hangs on the bough.*

the old copy: Theobald points the passage in a different manner,
and perhaps rightly:

“Thou’rt pinch’d for’t now, Sebastian, flesh and blood.”

STEEVENS.

³ —that entertain'd ambition,] Old copy—entertain. Corrected
by the editor of the second folio. MALONE.

⁴ —remorse and nature;] *Remorse* is by our author and the
contemporary writers generally used for *pity*, or *tenderness of heart*.
Nature is natural affection. MALONE.

⁵ *In a cowslip's bell I lie:]* So, in Drayton's *Nymphidia*:

“At midnight, the appointed hour;

“And for the queen a fitting bower,

PRO. Why, that's my dainty Ariel: I shall miss thee;

"Quoth he, is that fair *cowslip* flower
"On *Hipcut* hill that bloweth."

The date of this poem not being ascertained, we know not whether our author was indebted to it, or was himself copied by Drayton. I believe, the latter was the imitator. *Nymphidia* was not written, I imagine, till after the English *Don Quixote* had appeared in 1612. MALONE.

6 — *when owls do cry.*) i. e. at night. As this passage is now printed, Ariel says that he repofes in a *cowslip's* bell during the night. Perhaps, however, a full point ought to be placed after the word *couch*, and a comma at the end of the line. If the passage should be thus regulated, Ariel will then take his departure by night, the proper season for the bat to set out upon the expedition. MALONE.

7 *After summer, merrily:*) This is the reading of all the editions. Yet Mr. Theobald has substituted *sun-set*, because Ariel talks of riding on the bat in this expedition. An idle fancy. That circumstance is given only to design the *time of night* in which fairies travel. One would think the consideration of the circumstances should have set him right. Ariel was a spirit of great delicacy, bound by the charms of Prospero to a constant attendance on his occasions. So that he was confined to the island winter and summer. But the roughness of winter is represented by Shakspeare as disagreeable to fairies, and such like delicate spirits, who, on this account constantly follow *summer*. Was not this then the most agreeable circumstance of Ariel's new-recovered liberty, that he could now avoid *winter*, and follow *summer* quite round the globe? But to put the matter quite out of question, let us consider the meaning of this line:

"*There I couch when owls do cry.*"

Where? in the *cowslip's* bell, and where the bee sucks, he tells us: his must needs be in *summer*. When? *when owls cry*, and this is in *winter*:

"When blood is nipp'd, and ways be foul,

"Then nightly sings the staring owl."

The Song of *Winter* in *Love's Labour's Lost*.

The consequence is, that Ariel *flies after summer*. Yet the Oxford Editor has adopted this judicious emendation of Mr. Theobald.

WARBURTON.

Ariel does not appear to have been confined to the island summer and winter, as he was sometimes sent on so long an errand as to the Bermoothes. When he says, *On the bat's back I do fly*, &c.

But yet thou shalt have freedom : so, so, so. —
To the king's ship, invisible as thou art :

he speaks of his present situation only ; nor triumphs in the idea of his future liberty, till the last couplet :

“ Merrily, merrily,” &c.

The bat is no bird of passage, and the expression is therefore probably used to signify, *not that he pursues summer*, but that, *after summer is past*, he rides upon the warm down of a bat's back, which suits not improperly with the delicacy of his airy being. *After summer* is a phrase in *K. Henry VI. P. II. Act II. sc. iv.*

Shakspeare, who, in his *Midsummer Night's Dream*, has placed the light of a glow-worm in its eyes, might, through the same ignorance of natural history, have supposed the bat to be a bird of passage. Owls cry not only in winter. It is well known that they are to the full as clamorous in summer ; and as a proof of it, Titania, in *A Midsummer Night's Dream*, the time of which is supposed to be May, commands her fairies to —

“ — keep back

“ The clamorous owl, that nightly hoots.” — STEEVENS.

Our author is seldom solicitous that every part of his imagery should correspond. I therefore, think, that though the bat is “ no bird of passage,” Shakspeare probably meant to express what Dr. Warburton supposes. A short account, however, of this winged animal may perhaps prove the best illustration of the passage before us :

“ The bat (says Dr. Goldsmith, in his entertaining and instructive *Natural history*,) makes its appearance in *summer*, and “ begins its flight in the dusk of the evening. It appears only in the “ *most pleasant evenings* ; at other times it continues in its retreat ; “ the chink of a ruined building, or the hollow of a tree. Thus “ the little animal even in summer sleeps the greatest part of his “ time, never venturing out by day-light, nor in *rainy* weather. But “ its short life is still more abridged by continuing in a torpid “ state during the *winter*. At the approach of the cold season, “ the bat prepares for its state of lifeless inactivity, and seems “ rather to choose a place where it may continue safe from interruption, than where it may be warmly or commodiously “ lodged.”

When Shakspeare had determined to send Ariel in pursuit of summer, wherever it could be found, as most congenial to such an airy being, is it then surprising that he should have made the *bat*, rather than “ the wind, his post-horse ; ” an animal thus delighting in that season, and reduced by winter to a state of lifeless inactivity ? MACONE.

There shalt thou find the mariners asleep
Under the hatches ; the master, and the boatswain,
Being awake, enforce them to this place ;
And presently, I pr'ythee.

ARI. I drink the air⁹ before me, and return
Or e'er your pulse twice beat. (Exit ARIEL.

GON. All torment, trouble, wonder, and amaze-
ment

Inhabits here ; Some heavenly power guide us
Out of this fearful country !

PRO. Behold, fir king,
The wronged duke of Milan, Prospero :
For more assurance that a living prince
Does now speak to thee, I embrace thy body ;
And to thee, and thy company, I bid
A hearty welcome.

ALON. Whe'r thou beest he, or no,²

s — *shall I live now,*

Under the blossom that hangs on the bough.) This thought is not
thrown out at random. It composed a part of the magical system
of these days. In *Tasso's Godfrey of Bulloigne*, by Fairfax, B. IV.
st. 18 :

" The goblins, fairies, feends, and furies mad,
" Ranged in flow'ry dales, and mountaines hore,
" And under everie trembling lease they sit."

The idea was probably first suggested by the description of the
venerable elm which Virgil planted at the entrance of the infernal
shades. *Æn.* vi. v. 282 :

" Ulmus opaca, ingens ; quam sedem somnia vulgò
" Vana tenere ferunt, foliisque sub omnibus hærent."

HOLT WHITE.

⁹ *I drink the air* —) *To drink the air* — is an expression of swift-
ness of the same kind as *to devour the way* in *K. Henry IV.* JOHNSON.

² *Whe'r thou beest he, or no,*) *Whe'r for whether*, is an abbrevi-
ation frequently used both by Shakspeare and Jonson. So, in
Julius Cæsar :

" See, *wh'e'r* their basest metal be not mov'd."

Or some enchanted trifle to abuse me,
 As late I have been, I not know : thy pulse
 Beats, as of flesh and blood ; and, since I saw thee,
 The affliction of my mind amends, with which,
 I fear, a madness held me : this must crave
 (An if this be at all,) a most strange story.
 Thy dukedom I resign ;³ and do intreat
 Thou pardon me my wrongs : — But how should
 Prospero
 Be living, and be here ?

PRO. First, noble friend,
 Let me embrace thine age ; whose honour cannot
 Be measur'd or confin'd.

GON. Whether this be,
 Or be not, I'll not swear.

PRO. You do yet taste
 Some subtilties o' the isle,⁴ that will not let you

Again, in the *Comedy of Errors* :

“ Good sir, say *whc'r* you'll answer me, or not. ”

M. MASON.

Thy dukedom I resign ;) The duchy of Milan being through
 the treachery of Antonio made feudatory to the crown of Naples,
 Alonso promises to resign his claim of sovereignty for the future.

STEEVENS.

⁴ *You do yet taste*

Some subtilties o' the isle,) This is a phrase adopted from an-
 cient cookery and confectiary. When a dish was so contrived
 as to appear unlike what it really was, they called it a *subtilty*.
 Dragons, castles, trees, &c. made out of sugar, had the like
 denomination. See Mr. Pegge's glossary to the *Form of Cury*, &c.
 Article *Sotilties*.

Froissard complains much of this practice, which often led him
 into mistakes at dinner. Describing one of the feasts of his time,
 he says there was “ *grant planté de mestz si etranges & si desguisez*
qu'on ne les pouvait deviser ; ” and L'Etoile speaking of a similar
 entertainment in 1597, adds “ *Tous les poissons estoient fort dextrement*
desguisez en viande de chair, qui estoient monstres marins pour la plaspant,
qu'on avoit fait venir exprès de tous les costez. ” STEEVENS.

Believe things certain : — Welcome, my friends
all : —

But you, my brace of lords, were I so minded,
(*Aside to SEB. and ANT.*

I here could pluck his highness' frown upon you,
And justify you traitors ; at this time
I'll tell no tales.

SEB. The devil speaks in him. (*Aside.*

PRO. No : —

For you, most wicked fir, whom to call brother
Would even infect my mouth, I do forgive
Thy rankest fault ; all of them ; and require
My dukedom of thee, which, perforce, I know,
Thou must restore.

ALON. If thou beest Prospero,
Give us particulars of thy preservation :
How thou hast met us here, who three hours since'
Were wreck'd upon this shore ; where I have lost,
How sharp the point of this remembrance is !
My dear son Ferdinand.

PRO. I am woe for't, fir.⁶

⁵ — *who three hours since* —) The unity of time is most rigidly observed in this piece. The fable scarcely takes up a greater number of hours than are employed in the representation ; and from the very particular care which our author takes to point out this circumstance in so many other passages, as well as here, it should seem as if it were not accidental, but purposely designed to shew the admirers of Ben Jonson's art, and the cavillers of the time, that he too could write a play within all the strictest laws of regularity, when he chose to load himself with the critick's fetters.

The boatswain marks the progress of the day again — *which but three glasses since*, &c. and at the beginning of this act the duration of the time employed on the stage is particularly ascertained ; and it refers to a passage in the first act, of the same tendency. The storm was raised at least two glasses after mid day, and Ariel was promised that *the work should cease at the sixth hour*. STEEVENS.

⁶ *I am woe for't, fir.*) i. e. *I am sorry for it.* *To be woe*, is often used by old writers to signify, *to be sorry*.

ALON. Irreparable is the loss ; and patience
Says, it is past her cure.

PRO. I rather think,
You have not fought her help ; of whose soft grace,
For the like loss, I have her sovereign aid,
And rest myself content.

ALON. You the like loss ?

PRO. As great to me, as late ; ⁶ and, portable⁷
To make the dear loss, have I means much weaker
Than you may call to comfort you ; for I
Have lost my daughter.

ALON. A daughter ?

O heavens ! that they were living both in Naples,
The king and queen there ! that they were, I wish
Myself were mudded in that oozy bed
Where my son lies. When did you lose your
daughter ?

PRO. In this last tempest. I perceive, these lords
At this encounter do so much admire,
That they devour their reason ; and scarce think
Their eyes do offices of truth, their words
Are natural breath : ⁸ but, howsoe'er you have

So, in the play of *The Four Ps*, 1569 :

“ But be ye sure I would be woe

“ That you should chance to begyle me so.” STEEVENS.

⁶ *As great to me, as late ;*) My loss is a great as yours, and
has as lately happened to me. JOHNSON.

⁷ ——— portable ———) So, in *Macbeth* :

“ ——— these are portable

“ With other graces weigh'd.”

The old copy unmetrically reads — “ supportable.” STEEVENS-

⁸ ——— their words

Are natural breath :) An anonymous correspondent thinks that
their is a corruption, and that we should read — *these* words. His
conjecture appears not improbable. The lords had no doubt con-
cerning *themselves*. Their doubts related only to *Prospero*, whom
they at first apprehend to be some “ enchanted trifle to abuse

Been jostled from your senses, know for certain,
That I am Prospero, and that very duke
Which was thrust forth of Milan; who most
strangely
Upon this shore, where you were wreck'd, was
landed,

To be the lord on't. No more yet of this;
For 'tis a chronicle of day by day,
Not a relation for a breakfast, nor
Befitting this first meeting. Welcome, fir;
This cell's my court: here have I few attendants,
And subjects none abroad: pray you, look in.
My dukedom since you have given me again,
I will requite you with as good a thing;
At least, bring forth a wonder, to content ye,
As much as me my dukedom.

*The entrance of the cell opens, and discovers FERDINAND and MIRAMDA playing at chess.*⁹

MIRA. Sweet lord, you play me false.

FER. No, my dearest love,
I would not for the world.

MIRA. Yes, for a score of kingdoms,² you
should wrangle,
And I would call it fair play.

them." They doubt, says he, whether what they see and hear is
a mere allusion; whether the person they behold is a living mortal,
whether the words they hear are spoken by a human creature.

MALONE.

⁹ — *playing at chess.*) Shakspeare might not have ventured
to engage his hero and heroine at this game, had he not found
Huon de Bordeaux and his Princess employed in the same manner.
See the Romance of *Huon*, &c. chapter 53. edit. 1601: "How
King Ivoryn caused his daughter to play at the cheffe with Huon." &c.

STEEVENS.

² Yes, for a score of kingdoms, &c.] I take the sense to be only this:
Ferdinand would not, he says, play her false for the world: yes,

ALON. If this prove
A vision of the island, one dear son
Shall I twice lose.

SEB. A most high miracle!

FER. Though the seas threaten, they are merciful:

I have curs'd them without cause.

[FERD. kneels to ALON.

ALON. Now all the blessings
Of a glad father compass thee about!
Arise, and say how thou cam'st here.

MIRA. O! wonder!
How many goodly creatures are there here!
How beauteous mankind is! O brave new world,
That has such people in't!

PRO.- 'Tis new to thee.

ALON. What is this maid, with whom thou wast
at play?
Your eld'st acquaintance cannot be three hours:
Is she the goddess that hath fever'd us,
And brought us thus together?

FER. Sir, she's mortal;
But, by immortal providence, she's mine;
I chose her when I could not ask my father
For his advice; nor thought I had one: she

answers she, I would allow you to do it for something less than
the world, for *twenty kingdoms*, and I with you well enough to
allow you, after a little *wrangle*, that your play was fair. So
likewise Dr. Grey. JOHNSON.

I would recommend another punctuation, and then the sense
would be as follows:

"Yes, for a score of kingdoms you should wrangle,

"And I would call it fair play;

because such a contest would be worthy of you.

"'Tis honour, with most lands to be at odds,"—
says Alcibiades, in *Timon of Athens*. STEEVENS.

Is daughter to this famous duke of Milan,
Of whom so often I have heard renown,
But never saw before; of whom I have
Receiv'd a second life, and second father
This lady makes him to me.

ALON, I am hers;
But O, how oddly will it sound, that I
Must ask my child forgiveness!

PRO. There, sir, stop;
Let us not burden our remembrances
With a heaviness that's gone.

GON. I have inly wept,
Or should have spoke ere this. Look down, you
 gods,
And on this couple drop a blessed crown;
For it is you, that have chalk'd forth the way
Which brought us hither!

ALON. I say, amen, Gonzalo!

GON. Was Milan thrust from Milan, that his issue
Should become kings of Naples? O, rejoice
Beyond a common joy; and set it down
With gold on lasting pillars: In one voyage
Did Claribel her husband find at Tunis;
And Ferdinand her brother, found a wife,
Where he himself was lost; Prospero his dukedom,
In a poor isle; and all of us, ourselves,
When no man was his own.⁴

³ —our remembrances—] By the mistake of the transcriber the word *with* being placed at the end of this line, Mr. Pope and the subsequent editors, for the sake of the metre, read—*remembrance*. The regulation now made renders change unnecessary. MALONE.

⁴ When no man was his own.] For *when* perhaps should be read—*where*. JOHNSON.

When is certainly right; i. e. at a time when no one was in his senses. Shakspeare could not have written *where*, [i. e. in the

ALON.

Give me your hands:

[To FER. and MIR.

Let grief and sorrow still embrace his heart,
That doth not with you joy!

GON.

Be't so! Amen!

*Re-enter ARIEL, with the Master and Boatswain
amazedly following.*

O look, fir, look, fir, here are more of us. !
I prophesy'd if a gallows were on land,
This fellow could not drown:—Now blasphemy,
That swear't grace o'erboard, not an oath on
shore?

Hast thou no mouth by land: What is the news?

BOATS. The best news is, that we have safely
found

Our king, and company: the next, our ship,—
Which, but three glasses since, we gave out split,—
Is tight, and yare, and bravely rigg'd, as when
We first put out to sea.

ARI.

Sir, all this service

Have I done since I went.

PRO.

My tricksy spirit!

} [*Aside.*

ALON. These are not natural events; they
strengthen,

island,] because the mind of Prospero, who lived in it, had not
been disordered. It is still said, in colloquial language, that a
madman is not his own man, i. e. is not master of himself.

STEEVENS.

' My tricksy spirit!] Is, I believe, my clever, adroit spirit,
Shakspeare uses the same word in *The Merchant of Venice*:

"—— that for a *tricksy* word

" Defy the matter."

So, in the interlude of the *Disobedient Child*, bl. l. no date:

"——invent and seek out

" To make them go *tricksie*, gallaunt and cleane."

STEEVENS.

From strange to stranger:—Say, how came you
hither?

BOATS. If I did think, fir, I were well awake,
I'd strive to tell you. We were dead of sleep,⁶
And (how, we know not,) all clapp'd under hatches,
Where, but even now, with strange and several
noises

Of roaring, shrieking, howling, gingling chains,
And more diversity of sounds, all horrible,
We were awak'd; straitway, at liberty:
Where we, in all her trim, freshly beheld
Our royal, good, and gallant ship; our master
Cap'ring to eye her: On a trice, so please you,
Even in a dream, were we divided from them,
And were brought moping hither.

ARI. Was't well done?

PRO. Bravely, my diligence. Thou } [Aside.
shalt be free.

ALON. This is as strange a maze as e'er men
trod:

And there is in this business more than nature

⁶ ——— *dead of sleep*,] Thus the old copy. Modern editors—
asleep.

Mr. Malone would substitute—*on*; but *on* (in the present instance)
is only a vulgar corruption of *of*. We still say, that a person dies
of such or such a disorder; and why not that he is dead *of* sleep?

STEEVENS.

"*On sleep*" was the ancient English phraseology. So, in Gas-
coigne's *Supposes*: "—knock again; I think they be *on* sleep."
Again, in a song said to have been written by Anna Boleyn:

"O death, rock me *on* slepe."

Again, in Campion's *History of Ireland*, 1633: "One officer
in the house of great men is a tale-teller, who bringeth his lord
on sleep with tales vaine and frivolous." MALONE.

In these instances adduced by Mr. Malonè, *on sleep*, most cer-
tainly means *asleep*; but they do not militate against my explanation
of the phrase—"dead of sleep." STEEVENS.

Was ever conduct of:⁷ some oracle
Must rectify our knowledge.

PRO. Sir, my liege,
Do not infest your mind with beating on
The strangeness of this business;⁸ at pick'd leisure,
Which shall be shortly, single I'll resolve you
(Which to you shall seem probable,)⁹ of every

⁷ ———conduct of:] Conduct for conductor. So, in Ben Jonson's
Every Man out of his Humour:

"Come, gentlemen, I will be your conduct." STEEVENS.

Again, in *The Householders' Philosophie*, 4to. 1588, p. 1:—"I
goe before, not to arrogat anie superioritie, but as your guide,
because, perhaps you are not well acquainted with the waie.
Fortune (quoth I) doth favour mee with too noble a conduct."

REED.

Conduct is yet used in the same sense: the person at Cambridge
who reads prayers in King's and in Trinity College Chapels, is
still so styled. HENLEY.

⁸ ———with beating on

The strangeness, &c.] A similar expression occurs in the second
part of *K. Henry VI.*

"———thine eyes and thoughts

"Beat on a crown."

Beating, may mean *hammering*, working in the mind, dwelling
long upon. So, in the preface to Stanyhurst's *Translation of Virgil*,
1582: "For my part, I purpose not to *beat* on every childish
tittle that concerneth prosodie." Again, Miranda, in the second
scene of this play, tells her father that the storm is still *beating* in
her mind. STEEVENS.

A kindred expression occurs in *Hamlet*:

"Cudgel thy brains no more about it." MALONE.

⁹ (*Which to you shall seem probable*,) These words seem, "at the
first view, to have no use; some lines are perhaps lost with which
they were connected. Or we may explain them thus: I will re-
solve you, by yourself, which method, when you hear the story
[of Antonio's and Sebastian's plot], *shall seem probable*; that is,
shall deserve your approbation." JOHNSON.

Surely Prospero's meaning is: "I will relate to you the means by
which I have been enabled to accomplish these ends; which means
though they now appears strange and improbable, will then appear
otherwise." ANONYMOUS.

These happen'd accidents: till when, be cheerful,
And think of each thing well.—Come hither,
spirit;

Set Caliban and his companions free:

Untie the spell. [*Exit ARIEL.*] How fares my gracious fir?

There are yet missing of your company
Some few odd lads, that you remember not.

Re-enter ARIEL, driving in CALIBAN, STEPHANO, and TRINCULO, in their stolen apparel.

STE. Every man shift for all the rest, and let no man take care for himself; for all is but fortune:—
Coragio, bully-monster, Coragio!²

TRIN. If these be true spies which I wear in my head, here's a goodly fight.

CAL. O Setebos these be brave spirits, indeed!
How fine my master is! I am afraid
He will chastise me.

SEB. Ha, ha;
What things are these, my lord Antonio!
Will money buy them?

ANT. Very like; one of them
Is a plain fish,³ and, no doubt, marketable.

I will inform you how all these wonderful accidents have happened; which, though they now appear to you strange, will then seem probable.

An anonymous writer pointed out the true construction of this passage, but his explanation is, I think, incorrect. MALONE.

² ——— Coragio!] This exclamation of encouragement I find in J. Florio's *Translation of Montaigne*, 1603:

“—— You often cried *Coragio*, and called ça, ça.”
Again, in the *Blind Beggar of Alexandria*, 1598. STEEVENS.

³ *Is a plain fish,*] That is, plainly, evidently a fish. So, in Fletcher's *Scornful Lady*, “that *visibbe* beast the butler,” means the butler who is *visibly* a beast. M. MASON.

PRO. Mark but the badges of these men, my lords,
 Then say, if they be true:⁴ —This mis-shapen knave,——
 His mother was a witch; and one so strong
 That could control the moon,⁵ make flows and ebbs,
 And deal in her command, without her power:⁶

It is not easy to determine the shape which our author designed to bestow on his monster. That he has hands, legs, &c. we gather from the remarks of Trinculo, and other circumstances in the play. How then is he *plainly a fish*? perhaps Shakspeare himself had no settled ideas concerning the form of *Caliban*. STEEVENS.

⁴ —true:] That is, *honest*. A true man is, in the language of that time, opposed to a *thief*. The sense is, Mark what these men wear, and say if they are honest. JOHNSON.

⁵ His mother was a witch; and one so strong
 That could control the moon, &c.] This was the phraseology of the times. After the statute against *witches*, revenge or ignorance frequently induced people to charge those against whom they harboured resentment, or entertained prejudices with the crime of witchcraft, which had just then been declared a capital offence. In our ancient reports are several cases where persons charged in this manner sought redress in the courts of law. And it is remarkable in all of them, to the scandalous imputation of being *witches*, the term—a *strong* one, is constantly added. In Michaelmas Term, 9 Car. 1. the point was settled that no action could be supported on so general a charge, and that the epithet *strong* did not enforce the other words. In this instance, I believe, the opinion of the people at large was not in unison with the sages in Westminster-Hall. Several of these cases are collected together in I. Viner, 422. REED.

That could control the moon,] From Medea's speech in Ovid (as translated by Golding) our author might have learned that this was one of the pretended powers of witchcraft:

“ — and thee, O lightsome moon,

“ I darken oft, though beaten brass abate thy peril soon.”

MALONE.

⁶ And deal in her command, without her power: I suppose Prospero means, that Sycorax, with less general power than the moon could produce the same effects on the sea. STEEVENS.

These three have robb'd me; and this demi-devil
(For he's a bastard one,) had plotted with them
To take my life: two of these fellows you
Must know, and own; this thing of darkness I
Acknowledge mine.

CAL. I shall be pinch'd to death.

ALON. Is not this Stephano, my drunken butler?

STE. He is drunk now: Where had he wine?

ALON. And Trinculo is reeling ripe; Where
should they

Find this grand liquor that hath gilded them?⁷
How cam'st thou in this pickle?

⁷ *And Trinculo is reeling ripe where should they*

Find this grand LIQUOR that hath gilded them?] Shakspeare, to be sure, wrote—grand 'LIXIR, alluding to the *grand Elixir* of the alchymists, which they pretend would restore youth and confer immortality. This, as they said, being a preparation of gold, they called *Aurum potable*; which Shakspeare alluded to in the word *gilded*; as he does again in *Antony and Cleopatra*:

"How much art thou unlike Mark Antony?

"Yet coming from him, that *great medicine* hath

"With his tinct *gilded* thee."

But the joke here is to insinuate that, notwithstanding all the boasts of the chemists, sack was the only restorer of youth and bestower of immortality. So Ben Jonson, in his *Every Man out of his Humour*;—"Canarie, the very *Elixir* and spirit of wine." This seems to have been the cant name for sack, of which the English were, at that time immoderately fond. Randolph, in his *Jealous Lovers*, speaking of it, says,—"*A pottle of Elixir at the Pegasus, bravely caroused.*" So, again in Fletcher's *Monsieur Thomas*, A^d III:

"Old reverend sack, which, for aught that I can read yet,

"Was that philosopher's stone the wise king Ptolemeus

"Did all his wonders by."—

The phrase too of being *gilded*, was a trite one on this occasion. Fletcher, in his *Chances*:—"Duke, *Is she not drunk too? Whore. A little gilded o'er, sir; old sack, old sack, boys!*" WARBURTON.

As the alchymist's *Elixir* was supposed to be a liquor, the old reading may stand, and the allusion holds good without any alteration. STEEVENS.

TRIN. I have been in such a pickle, since I saw you last, that, I fear me, will never out of my bones: I shall not fear fly-blowing.⁸

SEB. Why, how now, Stephano?

STE. O, touch me not; I am not Stephano, but a cramp.⁹

PRO. You'd be king of the isle, firrah?

STE. I should have been a fore one then.²

ALON. This is as strange a thing as e'er I look'd on.³ [Pointing to CALIBAN.

PRO. He is as disproportion'd in his manners, As in his shape:—Go, firrah, to my cell; Take with you your companions; as you look To have my pardon, trim it handsomely.

CAL. Ay, that I will; and I'll be wise hereafter, And seek for grace: What a thrice-double ass Was I, to take this drunkard for a god, And worship this dull fool?

PRO. Go to; away!

8 — fly-blowing.] This pickle alludes to their plunge into the stinking pool; *pickling* preserves meat from *fly-blowing*.

STEEVENS.

9 — but a cramp.] i. e. I am all over a *cramp*. Prospero had ordered Ariel to *shorten up their sinews with aged cramps*. *Touch me not* alludes to the *foreness* occasioned by them. In his next speech Stephano confirms this meaning by a quibble on the word *fore*.

STEEVENS.

2 *I should have been a fore one then.*] The same quibble occurs afterwards in the *Second Part of K. Henry VI*: "Mafs, 'twill be *fore* law then, for he was thrust in the mouth with a spear, and 'tis not whole yet." Stephano also alludes to the *fores* about him.

STEEVENS.

3 *This is as strange a thing as e'er I look'd on.*] The old copy, disregarding metre, reads—

"This is a strange thing as e'er I look'd on."

For the repetition of the conjunction—as, &c. I am answerable

STEEVENS.

ALON. Hence; and bestow your luggage where
you found it.

SEB. Or stole it, rather.

[*Exeunt* CAL. STE. TRIN.]

PRO. Sir, I invite your highness, and your train,
To my poor cell: where you shall take your rest
For this one night; which (part of it) I'll waste
With such discourse, as, I not doubt, shall make it
Go quick away: the story of my life,
And the particular accidents, gone by,
Since I came to this isle: And in the morn,
I'll bring you to your ship, and so to Naples;
Where I have hope to see the nuptial
Of these our dear-beloved solemniz'd;
And thence retire me to my Milan, where
Every third thought shall be my grave.

ALON.

I long

To hear the story of your life, which must
Take the ear strangely.

PRO.

I'll deliver all;

And promise you calm seas, auspicious gales,
And sail so expeditious, that shall catch
Your royal fleet far off.—My Ariel;—chick,—
That is thy charge; then to the elements
Be free, and fare thou well!—[*Aside.*] Please you,
draw near.

[*Exeunt.*]

E P I L O G U E.

SPOKEN BY PROSPERO.

NOW my charms are all o'erthrown,
 And what strength I have's mine own;
 Which is most faint: now, 'tis true,
 I must be here confin'd by you,
 Or sent to Naples: Let me not,
 Since I have my dukedom got,
 And pardon'd the deceiver, dwell
 In this bare island, by your spell;
 But release me from my bands,
 With the help of your good hands.³
 Gentle breath of yours my sails
 Must fill, or else my project fails,
 Which was to please: Now I want
 Spirits to enforce, art to enchant;
 And my ending is despair,
 Unless I be reliev'd by prayer;⁴

³ *With the help of your good hands.*] By your applause, by clapping hands. JOHNSON.

Noise was supposed to dissolve a spell. So twice before in this play:

"No tongue; all eyes; be silent."

Again:

"—— hush! be mute;

"Or else our spell is marr'd."

Again, in *Macbeth*, Act IV. sc. 1:

"Hear his speech but say thou nought."

Again, *ibid.*

"Listen, but speak not to't." STEEVENS.

⁴ *And my ending is despair,*

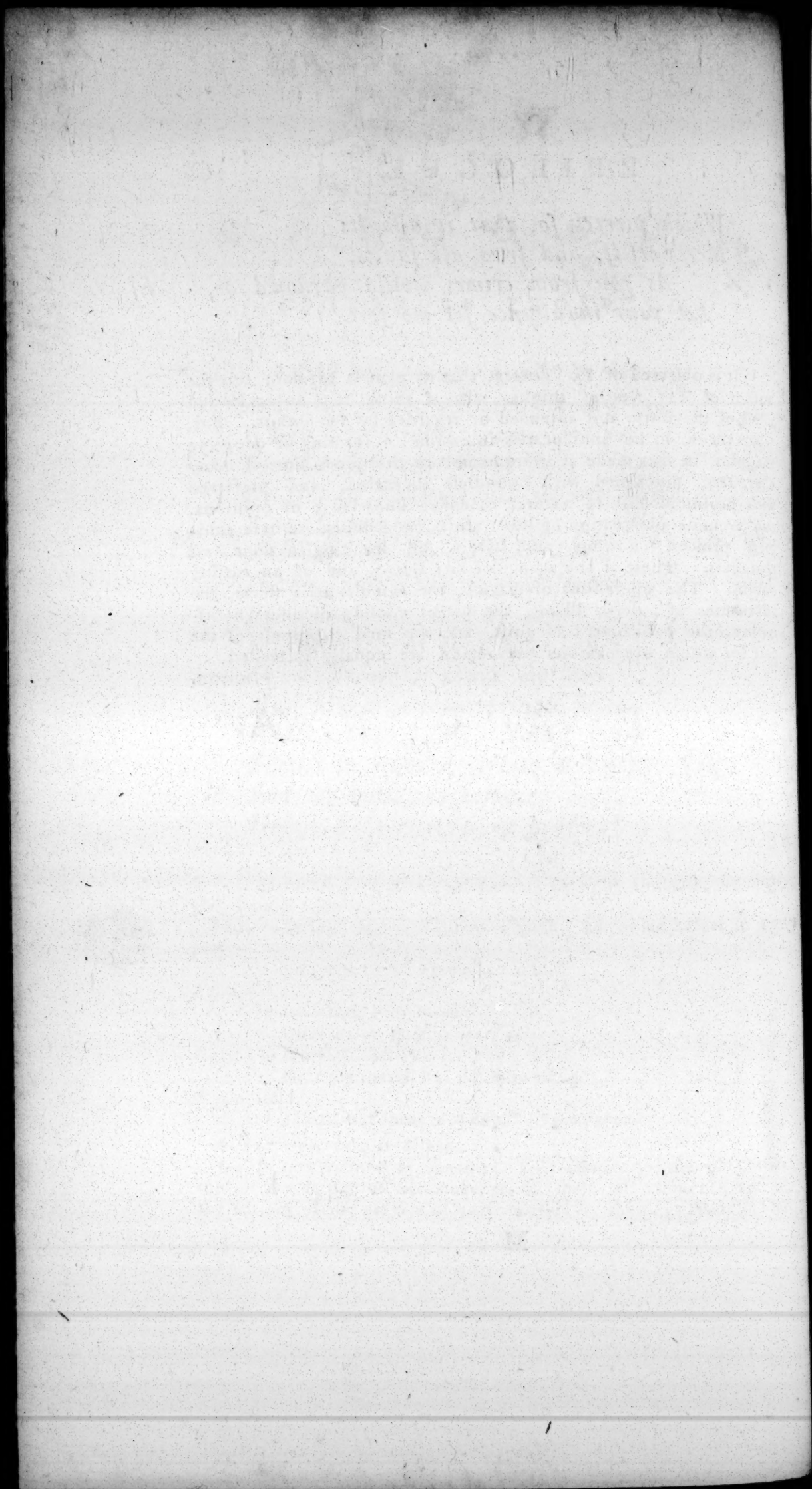
Unless I be reliev'd by prayer;] This alludes to the old stories told of the despair of necromancers in their last moments, and of the efficacy of the prayers of their friends for them. WARBURTON.

*Which pierces so, that it assaults
Mercy itself, and frees all faults.*

*As you from crimes would pardon'd be,
Let your indulgence set me free.^s*

^s It is observed of *The Tempest*, that its plan is regular; this the author of *The Revival* thinks, what I think too, an accidental effect of the story, not intended or regarded by our author. But, whatever might be Shakspeare's intention in forming or adopting the plot, he has made it instrumental to the production of many characters, diversified with boundless invention, and preserved with profound skill in nature, extensive knowledge of opinions, and accurate observation of life. In a single drama are here exhibited princes, courtiers, and sailors, all speaking in their real characters. There is the agency of airy spirits, and of an earthly goblin. The operations of magick, the tumults of a storm, the adventures of a desert island, the native effusion of untaught affection, the punishment of guilt, and the final happiness of the pair for whom our passions and reason are equally interested.

JOHNSON.



T W O G E N T L E M E N

O F

V E R O N A.*

M 3

* TWO GENTLEMEN OF VERONA.] Some of the incidents in this play may be supposed to have been taken from *The Arcadia*, Book I. chap. 6, where Pyrocles consents to head the Helots. (*The Arcadia* was entered on the books of the Stationers' Company, Aug. 23d, 1588.) The love-adventure of Julia resembles that of Viola in *Twelfth Night*, and is indeed common to many of the ancient novels. STEEVENS.

✓ Mrs. Lenox observes, and I think not improbably, that the story of *Proteus* and *Julia* might be taken from a similar one in the *Diana* of *George of Montemayor*.—"This pastoral romance," says she, was translated from the *Spanish* in *Shakspeare's* time." I have seen no earlier translation than that of *Bartholomew Yong*, who dates his dedication in *November* 1598; and *Meres*, in his *Wit's Treasury*, printed the same year, expressly mentions the *Two Gentlemen of Verona*. Indeed *Montemayor* was translated two or three years before, by one *Thomas Wilson*; but this work, I am persuaded, was never published *entirely*; perhaps some parts of it were, or the tale might have been translated by others. However, Mr. Steevens says, very truly, that this kind of love-adventure is frequent in the old *novelists*. FARMER.

There is no earlier translation of the *Diana* entered on the books of the Stationers' Company, than that of B. Younge, Sept. 1598. Many translations, however, after they were licensed, were capriciously suppressed. Among others, "the *Decameron* of Mr. John Boccace, Florentine," was recalled by my lord of *Canterbury's* commands." STEEVENS.

It is observable (I know not for what cause,) that the style of this comedy is less figurative, and more natural and unaffected, than the greater part of this author's, though supposed to be one of the first he wrote. POPE.

It may very well be doubted whether *Shakspeare* had any other hand in this play than the enlivening it with some speeches and lines thrown in here and there, which are easily distinguished, as being of a different stamp from the rest. HANMER.

To this observation of Mr. Pope, which is very just, Mr. Theobald has added, that this is one of *Shakspeare's* worst plays, and is less corrupted than any other. Mr. Upton peremptorily determines, that if any proof can be drawn from manner and style, this play must be sent packing, and seek for its parent elsewhere. How otherwise, says he, do painters distinguish copies from originals? and have not authors their peculiar style and manner, from which a true critic can form as unerring judgement as a painter? I am afraid this illustration of a critic's science will not prove what is desired. A painter knows a copy from an original by rules somewhat resembling those by which critics know a translation, which if it be literal, and literal

it must be to resemble the copy of a picture, will be easily distinguished. Copies are known from originals, even when the painter copies his own picture; so, if an author should literally translate his work, he would lose the manner of an original.

Mr. Upton confounds the copy of a picture with the imitation of a painter's manner. Copies are easily known; but good imitations are not detected with equal certainty, and are, by the best judges, often mistaken. Nor is it true that the writer has always peculiarities equally distinguishable with those of the painter. The peculiar manner of each arises from the desire, natural to every performer, of facilitating his subsequent work by recurrence to his former ideas; this recurrence produces that repetition which is called habit. The painter, whose work is partly intellectual and partly manual, has habits of the mind, the eye, and the hand; the writer has only habits of the mind. Yet, some painters have differed as much from themselves as from any other; and I have been told, that there is little resemblance between the first works of Raphael and the last. The same variation may be expected in writers; and if it be true, as it seems, that they are less subject to habit, the difference between their works may be yet greater.

But by the internal marks of a composition we may discover the author with probability, though seldom with certainty. When I read this play, I cannot but think that I find, both in the serious and ludicrous scenes, the language and sentiments of Shakspeare. It is not indeed one of his most powerful effusions; it has neither many diversities of character, nor striking delineations of life; but it abounds in *verbal* beyond most of his plays, and few have more lines or passages, which, singly considered, are eminently beautiful. I am yet inclined to believe that it was not very successful, and suspect that it has escaped corruption, only because, being seldom played, it was less exposed to the hazards of transcription. JOHNSON.

This Comedy, I believe was written 1595. See *An Attempt to ascertain the order of Shakspeare's Plays*, Vol. I. MALONE.

PERSONS represented.

Duke of Milan, *father to Silvia.*

Valentine, }
Proteus,² } *Gentlemen of Verona.*

Antonio, *father to Proteus.*

Thurio, *a foolish rival to Valentine.*

Eglamour, *agent for Silvia in her escape.*

Speed, *a clownish servant to Valentine.*

Launce, *servant to Proteus.*

Panthino,³ *servant to Antonio.*

Host, where Julia lodges in Milan.

Out-laws.

Julia, *a lady of Verona beloved by Proteus.*

Silvia, *the duke's daughter, beloved by Valentine.*

Lucetta, *waiting-woman to¹ Julia.*

Servants, musicians.

SCENE, *sometimes in Verona; sometimes in Milan;
and on the frontiers of Mantua.*

² Proteus,] The old copy has—Protheus; but this is merely the antiquated mode of spelling *Proteus*. Shakspeare's character was so called, from his disposition to change. STEEVENS.

³ Panthino,] In the enumeration of characters in the old copy, this attendant on Antonio is called *Panthion*, but in the play, always *Panthino*. STEEVENS.

T W O G E N T L E M E N

O F

V E R O N A.

A C T I. S C E N E I.

An open place in Verona.

Enter VALENTINE and PROTEUS.

VAL. Cease to persuade, my loving Proteus;
Home-keeping youth have ever homely wits:²
Wer't not, affection chains thy tender days
To the sweet glances of thy honour'd love,
I rather would entreat thy company,
To see the wonders of the world abroad,
Than, living dully sluggardiz'd at home,
Wear out thy youth with shapeless idleness.³
But, since thou lov'st, love still, and thrive therein,
Even as I would, when I to love begin.

PRO. Wilt thou be gone? Sweet Valentine, adieu!
Think on thy Proteus, when thou, haply, seest
Some rare note-worthy object in thy travel:

² Home-keeping youth have ever homely wits:] Milton has the same play on words, in his *Masque at Ludlow Castle*:

“ It is for homely features to keep home,

“ They had their names thence.” STEEVENS.

³ — *shapeless* idleness.] The expression is fine, as implying that *idleness* prevents the giving any form or character to the manners. WARBURTON.

With me partaker in thy happiness,
 When thou dost meet good hap; and, in thy danger,
 If ever danger do environ thee,
 Commend thy grievance to my holy prayers,
 For I will be thy bead's-man, Valentine.

VAL. And on a love-book pray for my success,

PRO. Upon some book I love, I'll pray for thee.

VAL. That's on some shallow story of deep love,
 How young Leander cross'd the Hellespont.⁴

PRO. That's a deep story of a deeper love;
 For he was more than over shoes in love.

VAL. 'Tis true; for you are over boots in love,
 And yet you never swam the Hellespont.

PRO. Over the boots? nay, give me not the boots.⁵

⁴ — *some shallow story of deep love,*

How young Leander cross'd the Hellespont.] The poem of Musæus, entitled HERO AND LEANDER, is meant. Marlowe's translation of this piece was entered on the Stationers' books, Sept. 18, 1793, and the first two Sestiads of it, with a small part of the third, (which was all that he had finished,) were printed, I imagine, in that, or the following year. See Blount's dedication to the edition of 1637, by which it appears that it was originally published in an imperfect state. It was extremely popular, and deservedly so, many of Marlowe's lines being as smooth as those of Dryden. Our author has quoted one of them in *As you like it*. He had probably read this poem recently before he wrote the present play; for he again alludes to it in the third act:

"Why then a ladder, quaintly made of cords,

"Would serve to scale another *Hero's* tower,

"So bold *Leander* would adventure it."

Since this note was written, I have seen the edition of Marlowe's *Hero and Leander*, printed in 1598. It contains the first two *Sestiads* only. The remainder was added by Chapman. MALONE.

⁵ — *nay, give me not the boots.*] A proverbial expression though now disused, signifying don't make a laughing stock of me; don't play with me. The French have a phrase, *Bailler foire en corne*; which Cotgrave thus interprets, *To give one the boots*; to sell him a bargain. THEOBALD.

VAL. No, I'll not, for it boots thee not.

PRO.

What?

VAL.

To be

In love, where scorn is bought with groans: coy
looks,

With heart-fore sighs; one fading moment's mirth,

With twenty watchful, weary, tedious nights:

If haply won, perhaps, a hapless gain;

If lost, why then a grievous labour won;

However, but a folly⁶ bought with wit,

Or else a wit by folly vanquished.

Perhaps this expression took its origin from a sport the country-people in Warwickshire use at their harvest-home, where one sits as judge to try misdemeanors committed in harvest, and the punishment for the men is to be laid on a bench, and flapped on the breech with a pair of *boots*. This they call *giving them the boots*. I meet with the same expression in the old comedy called *Mother Bombie*, by Lyly:

"What do you give me the boots?"

Again, in *The Weakest goes to the Wall*, a comedy, 1618:

"—Nor your fat bacon can carry it away, if you offer us the boots."

The *boots*, however, were an ancient engine of torture. In MS. Harl. 6999—48, Mr. T. Randolph writes to lord Hunfdon, &c. and mentions, in the P. S. to his letter, that Geo. Flecke *had* yellerday night *the boots*, and is said to have confessed that the E. of Morton was privy to the poisoning the E. of Athol. 16 March, 1580: and in another letter, March 18, 1580, "—that the laird of Whittingham *had the boots*, but without torment confests'd," &c.

STEEVENS.

The *boot* was an instrument of torture used only in Scotland. Bishop Burnet in *The history of his own Times*, Vol. I. p. 332, edit. 1754, mentions one Maccael, a preacher, who, being suspected of treasonable practices, underwent the punishment so late as 1666: "—He was put to the torture, which, in Scotland, they call the *boots*; for they put a pair of iron boots close on the leg, and drive wedges between these and the leg. The common torture was only to drive these in the calf of the leg: but I have been told they were sometimes driven upon the shin bone." REED.

⁶ However, but a folly, &c.) This love will end in a *foolish action*, to produce which you are long to spend your wit, or it will end

PRO. So, by your circumstance, you call me fool.

VAL. So, by your circumstance, I fear, you'll prove.

PRO. 'Tis love you cavil at; I am not love.

VAL. Love is your master, for he masters you;
And he that is so yoked by a fool,
Methinks should not be chronicled for wise.

PRO. Yet writers say, As in the sweetest bud
The eating canker dwells, ⁷ so eating love
Inhabits in the finest wits of all.

VAL. And writers say, As the most forward bud
Is eaten by the canker ere it blow,
Even so by love the young and tender wit
Is turn'd to folly; blasting in the bud,
Losing his verdure even in the prime,
And all the fair effects of future hopes.
But wherefore waste I time to counsel thee,
That art a votary to fond desire?

Once more adieu: my father at the road
Expects my coming, there to see me shipp'd.

PRO. And thither will I bring thee, Valentine.

VAL. Sweet Proteus, no; now let us take our
leave.

At Milan, let me hear from thee by letters,

in the loss of your wit, which will be overpowered by the folly of
love. JOHNSON.

⁷ — *As in the sweetest bud*

The eating canker dwells,) So, in our author's 70th Sonnet:

"For canker vice the *sweetest buds* doth love."

MALONE.

⁸ At Milan,) The old copy has — *To Milan*. The emendation
was made by the editor of the second folio. The first copy how-
ever may be right. "*To Milan*," — may here be intended as an
imperfect sentence. I am now bound for Milan.

Or the construction intended may have been — Let me hear
from thee by letters to Milan, i. e. addressed to me there.

MALONE.

Of thy success in love, and what news else
Betideth here in absence of thy friend ;
And I likewise will visit thee with mine.

PRO. All happiness bechance to thee in Milan !

VAL. As much to you at home ! and so, farewell !

(Exit VALENTINE.

PRO. He after honour hunts, I after love :
He leaves his friends, to dignify them more ;
I leave myself, my friends, and all for love.
Thou, Julia, thou hast metamorphos'd me ;
Made me neglect my studies, lose my time,
War with good counsel, set the world at nought ;
Made wit with musing weak,⁹ heart sick with
thought.

Enter SPEED.²

SPEED. Sir Proteus, save you : Saw you my master ?

PRO. But now he parted hence to embark for Milan.

⁹ Made wit with musing weak,) For made read make. Thou Julia, hast made me war with good counsel, and make wit weak with musing. JOHNSON.

Surely there is no need of emendation. It is Julia, who " has already made wit weak with musing," &c. STEEVENS.

² This whole scene, like many others in these plays (some of which I believe written by Shakspeare, and others interpolated by the players) is composed of the lowest and most trifling conceits, to be accounted for only from the gross taste of the age he lived in ; *Populo ut placerent*. I wish I had authority to leave them out ; but I have done all I could, set a mark of reprobation upon them throughout this edition. POPE.

That this, like many other scenes, is mean and vulgar, will be universally allowed ; but that it was interpolated by the players seems advanced without any proof, only to give a greater licence to criticism. JOHNSON.

SPEED. Twenty to one then, he is shipp'd already ;

And I have play'd the sheep, in losing him.

PRO. Indeed a sheep doth very often stray,
An if the shepherd be awhile away.

SPEED. You conclude, that my master is a shepherd then, and I a sheep ? ³

PRO. I do.

SPEED. Why then my horns are his horns, whether I wake or sleep.

PRO. A silly answer, and fitting well a sheep.

SPEED. This proves me still a sheep.

PRO. True ; and thy master a shepherd.

SPEED. Nay, that I can deny by a circumstance.

PRO. It shall go hard, but I'll prove it by another.

SPEED. The shepherd seeks the sheep, and not the sheep the shepherd ; but I seek my master, and my master seeks not me : therefore, I am no sheep.

PRO. The sheep for fodder follow the shepherd, the shepherd for food follows not the sheep ; thou for wages followest thy master, thy master for wages follows not thee : therefore, thou art a sheep.

SPEED. Such another proof will make me cry baa.

PRO. But dost thou hear ? gav'st thou my letter to Julia ?

SPEED. Av, fir : I, a lost mutton, gave your letter to her, a laced mutton ; ⁴ and she, a laced mut-

³ — a *sheep* ?) The article, which is wanting in the original copy, was supplied by the editor of the second folio. MALONE.

⁴ I, a lost mutton, gave your letter to her, a laced mutton ;) Speed calls himself a *lost mutton*, because he had lost his master, and

ton, gave me, a lost mutton, nothing for my labour.

PRO. Here's too small a pasture for such a store of muttons.

SPEED. If the ground be overcharg'd, you were best flick her.

PRO. Nay, in that you are astray; 'twere best pound you.

because Proteus had been proving him a *sheep*. But why does he call the lady a *laced mutton*? Wenchers are to this day called *mutton-mongers*; and consequently the object of their passion must, by the metaphor, be the *mutton*. And Cotgrave, in his English-French Dictionary, explains *laced mutton*, *Une garse, putain, fille de joye*. And Mr. Motteux has rendered this passage of Rabelais, in the prologue of his fourth book, *Cailles coiffées mignonnement chantans*, in this manner; *Coated quails and laced mutton waggishly singing*. So that *laced mutton* has been a sort of standard phrase for girls of pleasure. THEOBALD.

Nash, in his *Have with you to Saffron Walden*, 1595, speaking of Gabriel Harvey's incontinence, says: "he would not stick to extoll rotten lac'd mutton." So, in the comedy of *The Shoemaker's Holiday*, or *the Gentle Craft*, 1610:

"Why here's good lac'd mutton, as I promis'd you,"

Again, in Whetstone's *Promos and Cassandra*, 1578:

"And I smelt he lov'd lac'd mutton well."

Again, Heywood, in his *love's Mistress*, 1636, speaking of Cupid, says, he is the "Hero of hic-hoes, admiral of ay-mes, and monsieur of mutton lac'd." STEEVENS.

A *laced mutton* was in our author's time so established a term for a courtesan, that a street in Clerkenwell, which was much frequented by women of the town, was then called *Mutton-lane*. It seems to have been a phrase of the same kind as the French expression — *caille coiffée*, and might be rendered in that language, *mouton en corset*. This appellation appears to have been as old as the time of King Henry III. "Item sequitur gravis pœna corporalis, sed sine amissione vitæ vel membrorum, si raptus sit de concubinâ legitimâ, vel aliâ quæstum faciente, sine delectu personarum: has quidem oves debet rex tueri pro pace suâ." *Bracton de legibus*, lib. ii. MALONE.

Nay, in that you are astray;) For the reason Proteus gives,

SPEED. Nay, sir, less than a pound shall serve me for carrying your letter.

PRO. You mistake; I mean the pound, a pin-fold.

SPEED. From a pound to a pin? fold it over and over,
'Tis threefold too little for carrying a letter to your lover.

PRO. But what said she? did she nod.⁶

(SPEED nods.)

SPEED. I.

PRO. Nod, I? why, that's noddly.⁷

SPEED. You mistook, sir; I say, she did nod: and you ask me, if she did nod; and I say, I.

PRO. And that set together, is — noddly.

Dr. Thirlby advises that we should read, *a stray*. i. e. a stray sheep; which continues Proteus's banter upon Speed. THEOBALD.

From the word *astray* here, and *lost mutton* above, it is obvious that the double reference was to the first sentence of the General Confession in the prayer-book. HENLEY.

6 — *did she nod.*) These words were supplied by Theobald, to introduce what follows. STEEVENS.

In Speed's answer the old spelling of the affirmative particle has been retained; otherwise the conceit of Proteus (such as it is, would be unintelligible. MALONE.

7 ---- *why, that's noddly*) Noddy was a game at cards. So, in *The Inner Temple Mask*, by Middleton, 1619: "I leave them wholly (says Christmas) to my eldest son *Noddy*, whom, during his minority, I commit to the custody of a pair of knaves, and one and thirty." Again, in Quarles's *Virgin Widow*, 1649: "Let her forbear chess and *noddy*, as games too serious." STEEVENS.

This play upon syllables is hardly worth explaining. The speakers intend to fix the name of *noddy*, that is, *fool*, on each other. So, in *The Second part, of Pasquil's Mad Cappe*, 1600, sig. E.

"If such a *Noddy* be not thought a *fool*."

Again, E 1.

"If such an ass be *noddied* for the nonce. REED.

SPEED. Now you have taken the pains to set it together, take it for your pains.

PRO. No, no, you shall have it for bearing the letter.

SPEED. Well, I perceive, I must be fain to bear with you.

PRO. Why, sir, how do you bear with me?

SPEED. Marry, sir, the letter very orderly; having nothing but the word, noddy, for my pains.

PRO. Beshrew me, but you have a quick wit.

SPEED. And yet it cannot overtake your flow purse.

PRO. Come, come, open the matter in brief: What said she?

SPEED. Open your purse, that the money, and the matter, may be both at once deliver'd.

PRO. Well, sir, here is for your pains: What said she?

SPEED. Truly, sir, I think you'll hardly win her.

PRO. Why? Could'st thou perceive so much from her?

SPEED. Sir, I could perceive nothing at all from her; no, not so much as a ducat for delivering your letter: And being so hard to me that brought your mind, I fear, she'll prove as hard to you in telling her mind. ⁸ Give her no token but stones; for she's as hard as steel.

⁸ — in telling her mind.) The old copy has " — in telling your mind." But as this reading is to me unintelligible, I have adopted the emendation of the second folio. STEEVENS.

The old copy is certainly right. The meaning is, — *She being so hard to me who was the bearer of your mind, I fear she will prove no less so to you, when you address her in person.* The opposition is between brought and telling. MALONE.

PRO. What, said she nothing?

SPEED. No, not so much as — *take this for thy pains.* To testify your bounty, I thank you, you have testern'd me;⁹ in requital whereof, henceforth carry your letters yourself: and so, sir, I'll commend you to my master.

PRO. Go, go, be gone, to save your ship from wreck;

Which cannot perish,² having thee aboard,
Being destin'd to a drier death on shore: —
I must go send some better messenger;
I fear, my Julia would not deign my lines,
Receiving them from such a worthless post.

(*Exeunt.*)

SCENE II.

The same. Garden of Julia's house.

Enter JULIA and LUCETTA.

JUL. But say, Lucetta, now we are alone,
Would'st thou then counsel me to fall in love?

LUC. Ay, madam; so you stumble not unheedfully.

⁹ ———you have testern'd me;) You have gratified me with a *tester*, *testern*, or *testen*, that is, with a sixpence. JOHNSON.

By the succeeding quotation from the *Fruitful Sermons preached by Hugh Latimer*, 1584. fol. 94. it appears that a *tester* was of greater value than our *sixpence*: "They brought him a *denari*, a piece of their current coyne that was worth *ten* of our usual *pence*, such another piece as our *testerne*." HOLT WHITE.

The old reading is *cestern'd*. This typographical error was corrected by the editor of the second folio. MALONE.

² Which cannot perish, &c.) The same proverb has already been alluded to in the first and last scenes of *The Tempest*. REED.

JUL. Of all the fair resort of gentlemen,
That every day with parle encounter me,
In thy opinion, which is worthiest love?

LUC. Please you, repeat their names, I'll shew
my mind
According to my shallow simple skill.

JUL. What think'st thou of the fair Sir Eglamour?

LUC. As of a knight well-spoken, neat and fine;
But, were I you, he never should be mine.⁴

JUL. What think'st thou of the rich Mercatio?

LUC. Well, of his wealth; but of himself, so, so,

JUL. What think'st thou of the gentle Proteus?

LUC. Lord, lord! to see what folly reigns in us!

JUL. How now! what means this passion at his
name?

LUC. Pardon, dear madam; 'tis a passing shame,
That I, unworthy body as I am,
Should censure thus on lovely gentlemen.⁵

³ *What think'st thou of the fair Sir Eglamour?* This *Sir Eglamour* must not be confounded with the *persona dramatis* of the same name. The latter lived at Milan, and had vowed "pure chastity" upon the death of his "true love." RITSON.

⁴ — *he (Sir Eglamour) never should be mine.*) Perhaps *Sir Eglamour* was once the common cant term for an insignificant innamorato. So, in Decker's *Satiromastix* :

"Adieu, *sir Eglamour*; adieu lute-string, curtain-rod, goose quill," &c. *Sir Eglamour of Artoys* indeed is the hero of an ancient metrical romance, "Imprinted at London, in Foster-lane, at the sygne of the Harteshorne, by John Walley," bl. l. no date.

STEEVENS.

⁵ *Should censure thus, &c.*) To *censure* means, in this place, to pass sentence. So, in Hinde's *Eliosto Libidinoso*, 1606: "Eliosto and Cleodora were astonished at such a hard *censure*, and went to limbo most willingly." STEEVENS.

To *censure*, in our author's time, generally signified to give one's judgement or opinion. MALONE.

JUL. Why not on Proteus, as of all the rest?

LUC. Then thus, — of many good I think him best.

JUL. Your reason?

LUC. I have no other but a woman's reason;
I think him so, because I think him so.

JUL. And would'st thou have me cast my love on him?

LUC. Ay, if you thought your love not cast away.

JUL. Why, he of all the rest hath never mov'd me.

LUC. Yet he of all the rest, I think, best loves ye.

JUL. His little speaking shows his love but small.

LUC. Fire, that is closest kept, burns most of all.

JUL. They do not love, that do not show their love.

LUC. O, they love least, that let men know their love.

JUL. I would, I knew his mind.

LUC. Peruse this paper, madam.

JUL. To *Julia*, — Say, from whom?

LUC. That the contents will shew.

JUL. Say, say; who gave it thee?

LUC. Sir Valentine's page; and sent, I think, from Proteus:

He would have given it you, but I, being in the way,
Did in your name receive it; pardon the fault, I pray.

JUL. Now, by my modesty, a goodly broker!
Dare you presume to harbour wanton lines?
To whisper and conspire against my youth?

6 — a goodly broker!) A broker was used for matchmaker, sometimes for a procurer. JOHNSON.

Now, trust me, 'tis an office of great worth,
And you an officer fit for the place.
There, take the paper, see it be return'd;
Or else return no more into my sight.

LUC. To plead for love deserves more fee than
hate.

JUL. Will you be gone?

LUC. That you may ruminate. (*Exit.*)

JUL. And yet, I would I had o'erlook'd the
letter.

It were a shame, to call her back again,
And pray her to a fault for which I chid her.
What fool is she, that knows I am a maid,
And would not force the letter to my view?
Since maids, in modesty, say *No*, to that⁷
Which they would have the profferer construe, *Ay*.
Fie, fie! how wayward is this foolish love,
That, like a testy babe, will scratch the nurse,
And presently, all humbled, kifs the rod!
How churlishly I chid Lucetta hence,
When willingly I would have had her here!
How angerly I taught my brow to frown,
When inward joy enforc'd my heart to smile!
My penance is, to call Lucetta back,
And ask remission for my folly past: —
What ho! Lucetta!

So, in Daniel's *Complaint of Rosamond*, 1599:

"And flie (o flie) these bed-brokers unclean,

"The monsters of our sex," &c. STEEVENS.

⁷ — say *No*, to that, &c. (A paraphrase on the old proverb,

"Maids say *nay*, and take it." STEEVENS.

Re-enter LUCETTA.

LUC. What would your ladyship?

JUL. Is it near dinner-time?

LUC. I would it were;
That you might kill your stomach on your meat,⁸
And not upon your maid.

JUL. What is't you took up
So gingerly?

LUC. Nothing.

JUL. Why did'st thou stoop then?

LUC. To take a paper up that I let fall.

JUL. And is that paper nothing?

LUC. Nothing concerning me.

JUL. Then let it lie for those that it concerns.

LUC. Madam, it will not lie where it concerns,
Unless it have a false interpreter.

JUL. Some love of yours hath writ to you in
rhyme.

LUC. That I might sing it, madam, to a tune:
Give me a note: your ladyship can set.

JUL. As little by such toys as may be possible:
Best sing it to the tune of *Light 'o love*.⁹

LUC. It is too heavy for so light a tune.

JUL. Heavy? belike, it hath some burden then.

LUC. Ay; and melodious, were it, would you
sing it.

JUL. And why not you?

⁸ — stomach on your meat,) *Stomach* was used for *passion* or *obstinacy*. JOHNSON.

⁹ *Light o' love*.) This tune is given in a note on *Much ado about Nothing*, A& III. sc. iv. STEEVENS.

LUC. I cannot reach so high.

JUL. Let's see your song:—How now, minion?

LUC. Keep tune there still, so you will sing it out:
And yet, methinks, I do not like this tune.

JUL. You do not?

LUC. No, madam; it is too sharp.

JUL. You, minion, are too saucy.

LUC. Nay, now you are too flat,
And mar the concord with too harsh a descant:²
There wanteth but a mean³ to fill your song.

JUL. The mean is drown'd with your unruly
base.

LUC. Indeed, I bid the base for Proteus.⁴

² ———*too harsh a descant:*] *Descant* is a term in music. See Sir John Hawkin's note on the first speech in *K. Richard III.*

STEEVENS.

³ ———*but a mean, &c.*] The *mean* is the *tenor* in music. So, in the interlude of *Mary Magdalen's Repentance* 1569;

“Utilitie can sing the base full cleane,

“And noble honour shall sing the *meane*.” STEEVENS.

⁴ *Indeed I bid the base for Proteus.*] The speaker here turns the allusion (which her mistress employed) from the *base in musick* to a country exercise, *Bid the base:* in which some pursue, and others are made prisoners. So that Lucetta would intend, by this, to say, Indeed I take pains to make you a captive to Proteus's passion.—He uses the same allusion in his *Venus and Adonis*:

“To *bid* the winds a *base* he now prepares.”

And in his *Cymbeline* he mentions the game:

“——Lads more like

“To run the country *base*.” WARBURTON.

Dr. Warburton is not quite accurate. The game was not called *Bid the Base*, but *the Base*. To *bid the base* means here, I believe, to challenge to a contest. So, in our author's *Venus and Adonis*:

“To *bid* the wind a *base* he now prepares,

“And wh'er he run, or fly, they knew not whether.”

Again, in Hall's *Chronicle*, fol. 98. b. “The queen marched from York to Wakefield, and *bade base* to the duke, even before his castle.” MALONE.

JUL. This babble shall not henceforth trouble me.

Here is a coil with protestation!—

[*Tears, the letter.*

Go, get you gone; and let the papers lie:

You would be fingering them, to anger me,

LUC. She makes it strange; but she would be best pleas'd

To be so anger'd with another letter. [Exit.

JUL. Nay, would I were so anger'd with the same!

O hateful hands, to tear such loving words!

Injurious wasps! to feed on such sweet honey,

And kill the bees, that yield it, with your stings!

I'll kiss each several paper for amends.

And here is writ—*kind Julia*;—unkind Julia!

As in revenge of thy ingratitude,

I throw thy name against the bruising stones,

Trampling contemptuously on thy disdain.

Look, here is writ—*love-wounded Proteus*:—

Poor wounded name! my bosom, as a bed,

Shall lodge thee, till thy wound be thoroughly heal'd;

And thus I search it with a sovereign kiss.

But twice, or thrice, was Proteus written down?

Be calm, good wind, blow not a word away,

Till I have found each letter in the letter,

Except mine own name; that some whirlwind bear

Unto a ragged, fearful, hanging rock,

And throw it thence into the raging sea!

Lo, here in one line is his name twice writ,—

Mr. Malone's explanation of the verb—*bid*, is unquestionably just. So, in one of the parts of *K. Henry VI*:

“Of force enough to *bid* his brother battle.” STEEVENS.

§ ——— *written down*?] To *write down* is still a provincial expression for *to write*. HENLEY.

Poor forlorn Proteus, passionate Proteus,
To the sweet Julia;—that I'll tear away;
And yet I will not, fith so prettily
He couples it to his complaining names:
Thus will I fold them one upon another;
Now kifs, embrace, contend, do what you will.

Re-enter LUCETTA.

LUC. Madam, dinner's ready, and your father
flays.

JUL. Well, let us go.

LUC. What, shall these papers lie like tell-tales
here?

JUL. If you respect them, best to take them up.

LUC. Nay, I was taken up for laying them down:
Yet here they shall not lie, for catching cold.⁶

JUL. I see, you have a month's mind to them.⁷

⁶ Yet here they shall not lie, for catching cold.] That is, as Mr. M. Mason observes, *lest they should catch cold*. This mode of expression (he adds) is not frequent in Shakspeare, but occurs in every play of Beaumont and Fletcher.

So, in *The Captain*:

"We'll have a bib, for spoiling of your doublet."

Again, in *Love's Pilgrimage*:

"Stir my horse, for catching cold."

Again, in *The Pilgrim*:

"All her face patch'd, for discovery."

To these I shall add another instance from Barnabie Riche's *Souldiers Wishe to Briton's Welfare, or Captaine Skill and Captaine Pill*, 1604. p. 64: "—such other ill disposed persons, being once pressed, must be kept with continual guard, &c. *for running away*."

STEEVENS.

⁷ I see you have a month's mind to them.] A month's mind was an anniversary in times of popery; or as Mr. Ray calls it, a less solemnity directed by the will of the deceased. There was also a year's mind, and a week's mind. See *Proverbial Phrases*.

This appears from the interrogatories and observations against the clergy, in the year 1552: Inter. 7: "Whether there are any

LUC. Ay, madam, you may say what fights you see;
I see things too, although you judge I wink.

JUL. Come, come, will't please you go?

[*Exeunt.*]

SCENE III.

The same. A Room in Antonio's House.

Enter ANTONIO and PANTHINO.

ANT. Tell me, Panthino, what sad talk³ was that,
Wherewith my brother held you in the cloister?

PAN. 'Twas of his nephew Proteus, your son.

months' minds, and anniversaries? Strype's Memorials of the Reformation, Vol. II. p. 354.

"Was the *month's mind* of Sir William Laxton, who died the last month (July 1556.) his hearse burning with wax, and the morrow mass celebrated, and a sermon preached," &c. Strype's *Mem.* Vol. III. p. 305. GREY.

A month's mind, in the ritual sense, signifies not desire or inclination, but remembrance; yet I suppose this is the true original of the expression. JOHNSON.

In Hampshire, and other western counties, for "I can't remember it," they say, "I can't *mind* it." BLACKSTONE.

Puttenham, in his *Art of Poetry* 1589, chap. 24. speaking of *Poetical Lamentations*, says, they were chiefly used "at the burials of the dead, also at *month's minds*, and longer times:" and in the churchwardens' accounts of St. Helen's in Abingdon, Berkshire, 1558, these *month's minds*, and the expences attending them, are frequently mentioned. Instead of *month's minds*, they are sometimes called *month's monuments*, and in the Injunctions of K. Edward VI. *memories*, Injunct. 21. By *memories*, says Fuller, we understand the *Obsequia for the dead*, which some say succeeded in the place of the heathen *Parentalia*.

If this line was designed for a verse, we should read—*month's mind*. So, in *A Midsummer Night's Dream*:

"Swifter than the moon's sphere."

Both these are the Saxon genitive case. STEEVENS.

³ ——— *what sad talk* ———] *Sad* is the same as *grave* or *serious*.
JOHNSON.

ANT. Why, what of him?

PAN. He wonder'd, that your lordship
Would suffer him to spend his youth at home;
While other men, of slender reputation,⁸
Put forth their sons to seek preferment out:
Some, to the wars, to try their fortune there;
Some, to discover islands far away;⁹
Some, to the studious universities.
For any, or for all these exercises,
He said, that Proteus, your son, was meet;
And did request me, to importune you,
To let him spend his time no more at home,
Which would be great impeachment to his age,²
In having known no travel in his youth.

ANT. Nor need'st thou much importune me to that
Whereon this month I have been hammering.

So, in *The Wise Woman of Hogfden*, 1638:

"Marry, fir knight, I saw them in *sad talk*,

"But to say they were directly whispering," &c.

Again, in Whetstone's *Promos and Cassandra*, 1578:

"The king feigneth to talk *sadly* with some of his counsel."

STEEVENS.

⁸ — of slender reputation,] i. e. who are thought slightly of,
are of little consequence. STEEVENS.

⁹ *Some to discover islands far away;*] In Shakspeare's time,
voyages for the discovery of the islands of America were much in
vogue. And we find, in the journals of the travellers of that time,
that the sons of noblemen, and of others of the best families in
England, went very frequently on these adventures. Such as the
Fortescues, Collitons, Thornhills, Farmers, Pickerings, Little-
tons, Willoughbys, Chesters, Hawleys, Bromleys, and others.
To this prevailing fashion our poet frequently alludes, and not
without high commendations of it. WARBURTON.

² — *great impeachmeant to his age,*] *Impeachment*, as Mr. M.
Mason very justly observes, in this instance signifies *reproach* or
imputation. So Demetrius says to Helena in *A Midsummer Night's*
Dream:

"You do *impeach* your modesty too much,

"To leave the city, and commit yourself

"Into the hands of one that loves you not." STEEVENS.

I have consider'd well his los of time ;
 And how he cannot be a perfect man,
 Not being try'd, and tutor'd in the world :
 Experience is by industry atchiev'd,
 And perfected by the swift course of time :
 Then tell me, whither were I best to send him ?

PANT. I think, your lordship is not ignorant,
 How his companion, youthful Valentine,
 Attends the emperor in his royal court.³

ANT. I know it well.

PANT. 'Twere good, I think, your lordship sent
 him thither :

There shall he practice tilts and tournaments.
 Hear sweet discourse, converse with noblemen ;
 And be in eye of every exercise,
 Worthy his youth and nobleness of birth.

ANT. I like thy counsel ; well hast thou advis'd :
 And, that thou may'st perceive how well I like it,
 The execution of it shall make known ;
 Even with the speediest expedition
 I will dispatch him to the emperor's court.

PANT. To-morrow, may it please you, Don Alphonso,

³ *Attends the emperor in his royal court.*] Shakspeare has been guilty of no mistake in placing the emperor's court at Milan in this play. Several of the first German emperors held their courts there occasionally, it being, at that time, their immediate property, and the chief town of their Italian dominions. Some of them were crowned kings of Italy at Milan, before they received the imperial crown at Rome. Nor has the poet fallen into any contradiction by giving a duke to Milan at the same time that the emperor held his court there. The first dukes of that, and all the other great cities in Italy, were not sovereign princes, as they afterwards became ; but were merely governors, or viceroys, under the emperors, and removeable at their pleasure. Such was the *Duke of Milan* mentioned in this play. Mr. M. Mason adds, that "during the wars in Italy between Francis I. and Charles V. the latter, frequently resided at Milan." STEEVENS.

With other gentlemen of good esteem,
Are journeying to salute the emperor,
And to commend their service to his will.

ANT. Good company; with them shall Proteus
go:
And, in good time,⁴ —now will we break with him.⁵

Enter PROTEUS.

PRO. Sweet love! sweet lines! sweet life!
Here is her hand, the agent of her heart;
Here is her oath for love, her honour's pawn:
O, that our fathers would applaud our loves,
To seal our happiness with their consents!
O heavenly Julia!

ANT. How now? what letter are you reading there?

PRO. May't please your lordship, 'tis a word or
two
Of commendation sent from Valentine,
Deliver'd by a friend that came from him.

ANT. Lend me the letter; let me see what news.

PRO. There is no news, my lord; but that he writes
How happily he lives, how well belov'd,
And daily graced by the emperor;
Wishing me with him, partner of his fortune.

ANT. And how stand you affected to his wish?

⁴ — in good time,] *In good time* was the old expression when something happened that suited the thing in hand, as the French say, *à propos*. JOHNSON.

So, in *Richard III*.

"And, in good time, here comes the sweating lord."

STEEVENS.

⁵ — now will we break with him.] That is, *break* the matter to him. The same phrase occurs in *Much Ado about Nothing*, A & I. sc. i. M. MASON.

PRO. As one relying on your lordship's will,
And not depending on his friendly wish.

ANT. My will is something sort'd with his wish:
Muse not that I thus suddenly proceed;
For what I will, I will, and there an end.
I am resolv'd, that thou shalt spend some time
With Valentinus in the emperor's court;
What maintenance he from his friends receives,
Like exhibition⁶ thou shalt have from me.
To-morrow be in readiness to go:
Excuse it not, for I am peremptory.

PRO. My lord, I cannot be so soon provided;
Please you, deliberate a day or two.

ANT. Look, what thou want'st, shall be sent after
thee:
No more of stay; to-morrow thou must go.—
Come on, Panthino; you shall be employ'd
To hasten on his expedition.

[*Exeunt* ANT. and PANT.]

PRO. Thus have I shunn'd the fire for fear of
burning;
And drench'd me in the sea, where I am drown'd:
I fear'd to shew my father Julia's letter,
Lest he should take exceptions to my love;
And with the vantage of mine own excuse
Hath he excepted most against my love.
O, how this spring of love resembleth⁷

⁶ Like exhibition——] i. e. allowance.
So, in *Othello*:

“Due reference of place and exhibition.”

Again, in the *Devil's Law Case*, 1623:

“—in his riot does far exceed the exhibition I allowed him.”

STEEVENS.

⁷ O, how this spring of love resembleth—] At the end of this
verse there is wanting a syllable, for the speech apparently ends in

The uncertain glory of an April day;
Which now shows all the beauty of the sun,
And by and by a cloud takes all away!

a quatrain. I find nothing that will rhyme to *sun*, and therefore shall leave it to some happier critic. But I suspect that the author might write thus:

"O how this spring of love resembleth right,
"The uncertain glory of an April day;
"Which now shows all the glory of the light,
"And by and by a cloud takes all away!"

Light was either by negligence or affectation changed to *sun*, which considered without the rhyme, is indeed better. The next transcriber, finding that the word *right* did not rhyme to *sun*, supposed it erroneously written, and left it out. JOHNSON.

It was not always the custom, among our early writers, to make the first and third lines rhyme to each other; and when a word was not long enough to complete the measure, they occasionally extended it. Thus Spenser, in his *Faery Queen*, B. III. c. 12:

"Formerly grounded, and fast setteled."

Again, B. II. c. 12:

"The while sweet Zephyrus loud whistled
"His treble, a strange kind of harmony;
"Which Guyon's senses softly tickled," &c.

From this practice, I suppose, our author wrote *resembleth*, which, though it affords no jingle, completes the verse. Many poems have been written in this measure, where the second and fourth lines only rhyme. STEEVENS.

Resembleth is here used as a quadrisyllable, as if it was written *resembleth*. See *Comedy of Errors*, A& V. sc. the last:

"And these two Dromios, one in semblance."

As you like it, A& II. sc. ii:

"The parts and graces of the wrestler."

And it should be observed, that Shakspeare takes the same liberty with many other words, in which *l*, or *r*, is subjoined to another consonant. See *Comedy of Errors*, next verse but one to that cited above:

"These are the parents to these children."

where some editors, being unnecessarily alarmed for the metre, have endeavoured to help it by a word of their own:

"These plainly are the parents to these children."

TYRWHITT.

Thus much I had thought sufficient to say upon this point, in the edition of these plays published by Mr. Steevens in 1778.

Re-enter PANTHINO.

PANT. Sir Proteus, your father calls for you;
He is in haste, therefore, I pray you, go.

Since which the Author of *Remarks*, &c. on that edition has been pleased to assert, p. 7. "that Shakspeare does not appear, from the above instances at least, to have taken the smallest liberty in extending his words: neither has the incident of *l*, or *r*, being subjoined to another consonant any thing to do in the matter."—"The truth is," he goes on to say, "that every *verb* in the English language gains an *additional syllable* by its termination in *est*, *eth*, *ed*, *ing*, or, (when formed into a substantive) in *er*; and the above words, *when rightly printed*, are not only unexceptionable, but most just. Thus *resemble* makes *resemble-eth*; *wrestle*, *wrestle-er*; and *settle*, *whistle*, *tickle*, make *settle-ed*, *whistle-ed*, *tickle-ed*."

As to this *supposed* Canon of the English language, it would be easy to shew that it is quite fanciful and unfounded; and what he calls *the right method of printing the above words* is such as, I believe, was never adopted before by any mortal in writing them, nor can be followed in the pronunciation of them without the help of an entirely new system of spelling. But any further discussion of this matter is unnecessary; because the hypothesis, though allowed in its utmost extent, will not prove either of the points to which it is applied. It will neither prove that Shakspeare has not taken a liberty in extending certain words, nor that he has not taken that liberty chiefly with words, in which *l*, or *r*, is subjoined to another consonant. The following are all instances of nouns, substantive or adjective, which can receive no support from the *supposed* Canon. That Shakspeare has taken a liberty in extending these words is evident, from the consideration, that the same words are more frequently used, by his contemporaries and by himself, without the additional syllable. Why he has taken this liberty chiefly with words in which *l*, or *r*, is subjoined to another consonant, must be obvious to any one who can pronounce the language.

Country, trisyllable.

T. N. A& I. sc. ii. The like of him. Know'st thou this *country*?
Coriol. A& I. sc. iii. Die nobly for their *country*, than one.

Remembrance, quadrisyllable.

T. N. A& I. sc. i. And lasting in her sad *remembrance*.

W. T. A& IV. sc. iv. Grace and *remembrance* be to you both.

Angry, trisyllable.

Timon. A& III. sc. v. But who is man, that is not *angry*.

PRO. Why, this it is ! my heart accords thereto ;
And yet a thousand times it answers, no. [*Exeunt.*]

ACT II. SCENE I.

Milan. *An Apartment in the Duke's Palace.*

Enter VALENTINE and SPEED.

SPEED. Sir, your glove.

VAL. Not mine ; my gloves are on.

SPEED. Why then this may be yours, for this is
but one.^s

VAL. Ha ! let me see : ay, give it me, it's mine :—

Henry, trisyllable.

Rich. III. A& II. sc. iii. So flood the state, when *Henry* the Sixth—
2 H. VI. A& II. sc. ii. Crown'd by the name of *Henry* the Fourth.
And so in many other passages.

Monstrous, trisyllable.

Macb. A& IV. sc. vi. Who cannot want the thought how *monstrous*.
Othello. A& II. sc. iii. 'Tis *monstrous*. Iago, who began it?

Assembly, quadrisyllable.

M. A. A. N. A& V. sc. last. Good morrow to this fair *assembly*.
Douglas, trisyllable.

1 H. IV. A& V. sc. ii. Lord *Douglas* go you and tell him so.

England, trisyllable.

Rich. II. A& IV. sc. i. Than Bolingbroke's return to *England*.

Humbler, trisyllable.

1 H. VI. A& III. sc. i. Methinks his lordship should be *humbler*.

Nobler, trisyllable.

Coriol. A& III. sc. ii. You do the *nobler*. Cor. I muse my mother—

TYRWHITT.

^s Val. *Not mine ; my gloves are on.*

SPEED. *Why then, this may be yours, for this is but one.*] It should seem from this passage, that the word *one* was anciently pronounced as if it were written *on*. The quibble here is lost by the change of pronunciation ; a loss, however, which may be very patiently endured. MALONE.

Sweet ornament that decks a thing divine!
Ah Silvia! Silvia!

SPEED. Madam Silvia! madam Silvia!

VAL. How now, firrah?

SPEED. She is not within hearing, fir.

VAL. Why, fir, who bade you call her?

SPEED. Your worship, fir; or else I mistook.

VAL. Well, you'll still be too forward.

SPEED. And yet I was last chidden for being too
flow.

VAL. Go to, fir; tell me, do you know madam
Silvia?

SPEED. She that your worship loves?

VAL. Why, how know you that I am in love?

SPEED. Marry, by these special marks: First,
you have learn'd, like fir Proteus, to wreath your
arms like a male-content; to relish a love-song,
like a Robin-red-breast; to walk alone, like one
that had the pestilence; to sigh, like a school-boy
that had lost his A. B. C; to weep, like a young
wench that had buried her grandam; to fast, like
one that takes diet;⁹ to watch, like one that fears
robbing; to speak puling, like a beggar at Hal-
lowmas.² You were wont, when you laugh'd, to

⁹ ——— *takes diet*;] To *take diet* was the phrase for being under
regimen for a disease mentioned in *Timon of Athens*:

“ ——— bring down the rose-cheek'd youth

“ To the tub-fast and *the diet*.” STEEVENS.

² ——— *Hallowmas*.] This is about the feast of All-Saints, when
winter begins, and the life of a vagrant becomes less comfortable.

JOHNSON.

It is worth remarking that on *All-Saints-Day* the poor people in
Staffordshire, and perhaps in other country places, go from parish
to parish a *souling* as they call it; i. e. begging and *puling* (or
singing small, as Bailey's Dict. explains *puling*) for *soul-cakes*, or

crow like a cock; when you walk'd, to walk like one of the lions; when you fasted, it was presently after dinner; when you look'd sadly, it was for want of money; and now you are metamorphos'd with a mistress, that, when I look on you, I can hardly think you my master.

VAL. Are all these things perceived in me?

SPEED. They are all perceived without you.

VAL. Without me? they cannot.

SPEED. Without you? nay, that's certain; for, without you were so simple, none else would:⁴ but you are so without these follies, that these follies are within you, and shine through you like the water in an urinal; that not an eye, that sees you, but is a physician to comment on your malady.

VAL. But, tell me, dost thou know my lady Silvia?

SPEED. She, that you gaze on so, as she sits at supper?

VAL. Hast thou observed that? even she I mean.

SPEED. Why, sir, I know her not.

VAL. Dost thou know her by my gazing on her, and yet know'st her not?

SPEED. Is she not hard-favour'd, sir?

VAL. Not so fair, boy, as well-favour'd.

any good thing to make them merry. This custom is mentioned by *Peck*, and seems a remnant of Popish superstition to pray for departed souls, particularly those of friends. The *souler's* song in *Staffordshire*, is different from that which *Mr. Peck* mentions, and is by no means worthy publication. TOLLET.

³ —to walk like one of the lions;] If our author had not been thinking of the lions in the *Tower*, he would have written—"to walk like a lion." RITSON.

⁴ —none else would:] None else would be so simple.

JOHNSON.

SPEED. Sir, I know that well enough.

VAL. What dost thou know?

SPEED. That she is not so fair, as (of you) well favoured.

VAL. I mean, that her beauty is exquisite, but her favour infinite.

SPEED. That's because the one is painted, and the other out of all count.

VAL. How painted? and how out of count?

SPEED. Marry, sir, so painted, to make her fair, that no man counts of her beauty.

VAL. How esteemeſt thou me? I account of her beauty.

SPEED. You never ſaw her ſince ſhe was deformed.

VAL. How long hath ſhe been deformed?

SPEED. Ever ſince you loved her.

VAL. I have loved her ever ſince I ſaw her; and ſtill I ſee her beautiful.

SPEED. If you love her, you cannot ſee her.

VAL. Why?

SPEED. Becauſe love is blind. O, that you had mine eyes; or your own eyes had the lights they were wont to have, when you chid at fir Proteus for going ungartered!

VAL. What ſhould I ſee then?

SPEED. Your own preſent folly, and her paſſing deformity: for he, being in love, could not ſee to garter his hoſe; and you, being in love, cannot ſee to put on your hoſe.

5 ——— *for going ungartered!*] This is enumerated by Roſalind in *As you like it*, A& III. ſc. ii. as one of the undoubted marks of love: "Then your hoſe ſhould be *ungartered*, your bonnet *unbanded*," &c. MALONE.

VAL. Belike, boy, then you are in love; for last morning you could not see to wipe my shoes.

SPEED. True, sir, I was in love with my bed: I thank you, you swinged me for my love, which makes me the bolder to chide you for yours.

VAL. In conclusion, I stand affected to her,

SPEED. I would you were set;⁶ so, your affection would cease.

VAL. Last night she enjoined me to write some lines to one she loves.

SPEED. And have you?

VAL. I have.

SPEED. Are they not lamely writ?

VAL. No, boy, but as well as I can do them:—
Peace, here she comes.

Enter SILVIA.

SPEED. O excellent motion! O exceeding puppet? now will he interpret to her.⁷

⁶ *I would you were set;*] *Set* for *seated*, in opposition to *stand*, in the foregoing line. M. MASON.

⁷ *O excellent motion!* &c.] *Motion*, in Shakspeare's time, signified *puppet*. In Ben Jonson's *Bartholomew Fair* it is frequently used in that sense, or rather perhaps to signify a *puppet-show*; the master whereof may properly be said to be an interpreter, as being the explainer of the inarticulate language of the adors. The speech of the servant is an allusion to that practice, and he means to say, that Silvia is a *puppet*, and that Valentine is to interpret to, or rather *for* her. SIR J. HAWKINS.

So, in *The City Match*, 1639, by Jasper Maine:

“ ——— his mother came

“ Who follows strange fights out of town, and went

“ To Brentford for a *motion*——

Again, in *The Pilgrim*:

“ ——— Nothing but a *motion*?

“ A *puppet* pilgrim?”—— STEEVENS.

VAL. Madam and mistress, a thousand good-morrrows.

SPEED. O, 'give you good even! here's a million of manners. [*Aside.*

SIL. Sir Valentine and servant,⁸ to you two thousand.

SPEED. He should give her interest; and she gives it him.

VAL. As you enjoined me, I have writ your letter, Unto the secret nameless friend of yours; Which I was much unwilling to proceed in, But for my duty to your ladyship.

SIL. I thank you, gentle servant: 'tis very clerkly done.⁹

VAL. Now trust me, madam, it came hardly off;¹ For, being ignorant to whom it goes, I writ at random, very doubtfully.

SIL. Perchance you think too much of so much pains?

VAL. No, madam; so it stead you, I will write,

⁸ *Sir Valentine and servant,*] Here Silvia calls her lover *servant*, and again below her *gentle servant*. This was the language of ladies to their lovers at the time when Shakspeare wrote.

SIR J. HAWKINS.

So, in Marston's *What you will*, 1607;

"Sweet sister, let's sit in judgement a little; faith upon my *servant* Monsieur Laverdure.

"*Mel.* Troth, well for a *servant*; but for a husband!"

Again, in Ben Jonson's *Every Man out of his Humour*:

"Every man was not born with my *servant* Brisk's features."

STEEVENS.

⁹ ——— '*'tis very clerkly done.*] i. e. like a scholar. So, in *The Merry Wives of Windsor*:

"Thou art *clerkly*, fir John, *clerkly*." STEEVENS.

² ——— *it came hardly off;*] A similar phrase occurs in *Timon of Athens*, Act I. sc. i:

"This comes off well and excellent." STEEVENS.

Please you command, a thousand times as much:
And yet,—

SIL. A pretty period! Well, I guess the sequel;
And yet I will not name it:—and yet I care not;—
And yet take this again;—and yet I thank you;
Meaning henceforth to trouble you no more.

SPEED. And yet you will; and yet another yet.
[*Aside.*

VAL. What means your ladyship? do you not
like it?

SIL. Yes, yes; the lines are very quaintly writ:
But since unwillingly, take them again;
Nay, take them.

VAL. Madam, they are for you.

SIL. Ay, ay; you writ them, sir, at my request;
But I will none of them; they are for you;
I would have had them writ more movingly.

VAL. Please you, I'll write your ladyship another.

SIL. And, when it's writ, for my sake read it
over:

And, if it please you, so; if not, why, so.

VAL. If it please me, madam! what then?

SIL. Why, if it please you, take it for your labour;

And so good-morrow, servant. [Exit SILVIA.

SPEED. O jest unseen, inscrutable, invifible,
As a nose on a man's face, or a weathercock on a
steeple!

My master fues to her; and she hath taught her suitor,
He being her pupil, to become her tutor.

O excellent device! was there ever heard a better?
That my master, being scribe, to himself should
write the letter?

VAL. How now, fir? what are you reasoning with yourself?³

SPEED. Nay, I was rhiming; 'tis you that have the reason.

VAL. To do what?

SPEED. To be a spokesman from madam Silvia.

VAL. To whom?

SPEED. To yourself: why, she wooes you by a figure.

VAL. What figure?

SPEED. By a letter, I should say.

VAL. Why, she hath not writ to me?

SPEED. What need she, when she hath made you write to yourself? Why, do you not perceive the jest?

VAL. No, believe me.

SPEED. No believing you indeed, fir: But did you perceive her earnest?

VAL. She gave me none, except an angry word.

SPEED. Why, she hath given you a letter.

VAL. That's the letter I writ to her friend.

SPEED. And that letter hath she deliver'd, and there an end.⁴

VAL. I would it were no worse.

SPEED. I'll warrant you, 'tis as well:

*For often you have writ to her; and she, in modesty,
Or else for want of idle time, could not again reply;*

³ — reasoning with yourself?] That is *discourfing*, talking.
An Italianism. JOHNSON.

⁴ — and there an end.] i. e. there's the conclusion of the matter. So, in *Macbeth*:

“ — the times have been

“ That when the brains were out, the man would die,

“ And there an end.” — STEEVENS.

*Or fearing else some messenger, that might her mind
discover,*

*Herself hath taught her love himself to write unto her
lover.—*

All this I speak in print;⁵ for in print I found it.—

Why muse you, fir? 'tis dinner-time.

VAL. I have din'd.

SPEED. Ay, but hearken, fir: though the came-
leon Love can feed on the air, I am one that am
nourished by my victuals, and would fain have
meat: O, be not like your mistress; be moved, be
moved. [*Exeunt.*

SCENE II.

Verona. *A Room in Julia's House.*

Enter PROTEUS and JULIA.

PRO. Have patience, gentle Julia.

JUL. I must, where is no remedy.

PRO. When possibly I can, I will return.

JUL. If you turn not, you will return the sooner:
Keep this remembrance for thy Julia's sake.

[*Giving a ring.*

PRO. Why then we'll make exchange; here,
take you this.

JUL. And seal the bargain with a holy kiss.

PRO. Here is my hand for my true constancy;

⁵ *All this I speak in print;*] *In print* means *with exactness*. So, in the comedy of *All Fools*, 1605:

"— not a hair

"About his bulk, but it stands *in print*."

Again, in *The Portraiture of Hypocrisie*, bl. l. 1589: "— others
lash out to maintaine their porte, which must needes bee *in print*,"

STEEVENS.

And when that hour o'er-flips me in the day,
Wherein I sigh not, Julia, for thy sake,
The next ensuing hour some foul mischance
Torment me for my love's forgetfulness!
My father stays my coming; answer not;
The tide is now: nay, not thy tide of tears;
That tide will stay me longer than I should:

[Exit JULIA.]

Julia, farewell.—What! gone without a word?
Ay, so true love should do: it cannot speak;
For truth hath better deeds, than words, to grace it.

Enter PANTHINO.

PAN. Sir Proteus, you are staid for.

PRO. Go; I come, I come:—

Alas! this parting strikes poor lovers dumb.

[Exeunt.]

S C E N E III.

The same. A street.

Enter LAUNCE, leading a dog.

LAUN. Nay, 'twill be this hour ere I have done weeping; all the kind of the Launces have this very fault: I have received my proportion, like the prodigious son, and am going with sir Proteus to the Imperial's court. I think, Crab my dog be the fourest-natured dog that lives: my mother weeping, my father wailing, my sister crying, our maid howling, our cat wringing her hands, and all our house in a great perplexity, yet did not this cruel-hearted cur shed one tear: he is a stone, a very pebble-stone, and has no more pity in him than a dog: a Jew would have wept to have seen

our parting; why, my grandam having no eyes, look you, wept herself blind at my parting. Nay, I'll show you the manner of it: This shoe is my father;—no, this left shoe is my father;—no, no, this left shoe is my mother;—nay, that cannot be so neither;—yes, it is so, it is so; it hath the worser sole: This shoe, with the hole in it, is my mother, and this my father; A vengeance on't! there 'tis: now, fir, this staff is my sister; for, look you, she is as white as a lily, and as small as a wand: this hat is Nan, our maid; I am the dog:⁶—no, the dog is himself, and I am the dog,⁷—O, the dog is me, and I am myself; ay, so, so. Now come I to my father; *Father, your blessing*; now should not the shoe speak a word for weeping; now should I kiss my father; well, he weeps on:—now come I to my mother, (O, that she could speak now!) like a wood woman;⁸—well, I kiss

6 — *I am the dog*: &c.] A similar thought occurs in a play printed earlier than the present. See *A Christian turn'd Turk*, 1612:

“ — you shall stand for the lady, you for her dog, and I the page; you and the dog looking one upon another: the page presents himself.” STEEVENS.

7 — *I am the dog*, &c.] This passage is much confused, and of confusion the present reading makes no end. Sir T. Hanmer reads, *I am the dog, no, the dog is himself and I am me, the dog is the dog, and I am myself*. This certainly is more reasonable, but I know not how much reason the author intended to bestow on Launce's soliloquy. JOHNSON.

8 — *like a wood woman*; —] The first folios agree in *would-woman*: for which, because it was a mystery to Mr. Pope, he has unmeaningly substituted *ould woman*. But it must be writ, or at least understood, *wood woman*, i. e. crazy, frantic with grief; or distracted, from any other cause. The word is very frequently used in Chaucer; and sometimes writ *wood*, sometimes *wode*. THEOBALD.

Print thus: “Now come I to my mother, (O, that she could speak now!) like a wood woman.”

Perhaps the humour would be heightened by reading—(O, that the shoe could speak now!) BLACKSTONE.

her ;—why there 'tis ; here's my mother's breath up and down : now come I to my sister ; mark the moan she makes : now the dog all this while sheds not a tear, nor speaks a word ; but see how I lay the dust with my tears.

Enter PANTHINO.

PAN. Launce, away, away, aboard ; thy master is shipped, and thou art to post after with oars. What's the matter ? why weep'st thou, man ? Away, afs ; you will loose the tide, if you tarry any longer.

LAUN. It is no matter if the tide were lost ; for it is the unkindest ty'd that ever any man ty'd.

PAN. What's the unkindest tide ?

LAUN. Why, he that's ty'd here ; Crab, my dog.

PAN. Tut, man, I mean thou'lt lose the flood ;

I have followed the punctuation recommended by Sir W. Blackstone. The emendation proposed by him was made, I find, by Sir T. Hanmer. MALONE.

O, that she could speak now like a wood woman !] Launce is describing the melancholy parting between him and his family. In order to do this more methodically, he makes one of his shoes stand for his father, and the other for his mother. And when he has done taking leave of his father, he says, *Now come I to my mother*, turning to the shoe that is supposed to personate her. And in order to render the representation more perfect, he expresses his wish that it could speak like a woman frantic with grief ! There could be no doubt about the sense of the passage, had he said—*“ O that it could speak like a wood woman ! ”* But he uses the feminine pronoun in speaking of the shoe, because it is supposed to represent a woman. M. MASON.

⁹ — *if the ty'd were lost ;*] This quibble, wretched as it is, might have been borrowed by Shakspeare from Lilly's *Endymion*, 1591 : “ *Epi.* You know it is said, the *tide* tarrieth for no man.—*Sam.* True.—*Epi.* A monstrous lye ; for I was *ty'd* two hours, and tarried for one to unloose me.” The same play on words occurs in Chapman's *Andromeda Liberata*, 1614 :

“ And now came roaring to the *tied* the *tide*.” STEEVENS.

and, in losing the flood, lose thy voyage; and, in losing the voyage, lose thy master; and, in losing thy master, lose thy service; and, in losing thy service,—Why dost thou stop my mouth?

LAUN. For fear thou should'st lose thy tongue.

PAN. Where should I lose my tongue?

LAUN. In thy tale.

PAN. In thy tail?

LAUN. Lose the tide.² and the voyage, and the master, and the service? The tide!³ — Why, man, if the river were dry, I am able to fill it with my tears; if the wind were down, I could drive the boat with my sighs.

PAN. Come, come away, man; I was sent to call thee.

LAUN. Sir, call me what thou darest.

PAN. Wilt thou go?

LAUN. Well, I will go.

[*Exeunt.*]

SCENE IV.

Milan. *An apartment in the Duke's Palace.*

Enter VALENTINE, SILVIA, THURIO, and SPEED.

SIL. Servant—

VAL. Mistress?

SPEED. Master, fir Thurio frowns on you.

² *Lose the tide,*] Thus the old copy. Some of the modern editors read—the *flood*. STEEVENS.

³ *The tide!*] The old copy reads—“*and the tide.*” I once supposed these three words to have been repeated, through some error of the transcriber or printer; but, pointed as the passage now is, (with the omission of *and*) it seems to have sufficient meaning.

STEEVENS.

VAL. Ay, boy, it's for love,

SPEED. Not of you.

VAL. Of my mistress then.

SPEED. 'Twere good, you knock'd him.

SIL. Servant, you are sad.

VAL. Indeed, madam, I seem so.

THU. Seem you that you are not?

VAL. Haply, I do.

THU. So do counterfeits.

VAL. So do you.

THU. What seem I, that I am not?

VAL. Wife.

THU. What instance of the contrary?

VAL. Your folly.

THU. And how quote you my folly?⁴

VAL. I quote it in your jerkin.

THU. My jerkin is a doublet.

VAL. Well, then, I'll double your folly.

THU. How?

SIL. What, angry, sir Thurio? do you change colour?

VAL. Give him leave, madam; he is a kind ofameleon.

⁴ — *how quote you my folly?*] To quote is to observe. So, in *Hamlet*:

"I am sorry that with better heed and judgement

"I had not *quoted* him." STEEVENS.

Valentine in his answer plays upon the word, which was pronounced as if written *coat*. So, in *The Rape of Lucrece*, 1594:

"— the illiterate, that know not how

"To cipher what is writ in learned books,

"Will *cote* my loathsome trespass in my looks."

In our poet's time words were thus frequently spelt by the ear.
MALONE.

THU. That hath more mind to feed on your blood,
than live in your air.

VAL. You have said, sir.

THU. Ay, sir, and done too, for this time.

VAL. I know it well, sir; you always end ere you
begin.

SIL. A fine volley of words, gentlemen, and
quickly shot off.

VAL. 'Tis indeed, madam; we thank the giver.

SIL. Who is that, servant?

VAL. Yourself, sweet lady; for you gave the fire:
sir Thurio borrow's his wit from your ladyship's
looks, and spends what he borrows, kindly in your
company.

THU. Sir, if you spend word for word with me,
I shall make your wit bankrupt.

VAL. I know it well, sir: you have an exchequer
of words, and, I think, no other treasure to give
your followers; for it appears by their bare liveries,
that they live by your bare words.

SIL. No more, gentlemen, no more; here comes
my father.

Enter DUKE.

DUKE. Now, daughter Silvia, you are hard beset.
Sir Valentine, your father's in good health:
What say you to a letter from your friends
Of much good news?

VAL. My lord, I will be thankful
To any happy messenger from thence.

DUKE. Know you Don Antonio, your country-
man?

[*Know you Don Antonio, your Countryman?*] The word *Don*
should be omitted; as besides the injury it does to the metre, the

VAL. Ay, my good lord, I know the gentleman
To be of worth, and worthy estimation,
And not without desert⁶ so well reputed.

DUKE. Hath he not a son?

VAL. Ay, my good lord; a son, that well deserves
The honour and regard of such a father.

DUKE. You know him well?

VAL. I knew him, as myself; for from our infancy
We have convers'd, and spent our hours together:
And though myself have been an idle truant,
Omitting the sweet benefit of time,
To clothe mine age with angel-like perfection;
Yet hath fir Proteus, for that's his name,
Made use and fair advantage of his days;
His years but young, but his experience old;
His head unmellow'd, but his judgment ripe;
And, in a word, (for far behind his worth
Come all the praises that I now bestow,)
He is complete in feature, and in mind,
With all good grace to grace a gentleman.

DUKE. Beshrew me, fir, but, if he makes this
good,

He is as worthy for an empress' love,
As meet to be an emperor's counsellor.
Well, fir; this gentleman is come to me,
With commendations from great potentates;
And here he means to spend his time a-while:
I think, 'tis no unwelcome news to you.

VAL. Should I have wish'd a thing, it had been he.

characters are *Italians*, not *Spaniards*. Had the measure admitted it, Shakspeare would have written *Signor*. And yet, after making this remark, I noticed Don *Alphonso* in a preceding scene. But for all that, the remark may be just. RITSON.

⁶ — not without desert —] And not dignified with so much reputation without proportionate merit. JOHNSON.

DUKE. Welcome him then according to his worth;
 Silvia, I speak to you; and you, fir Thurio:—
 For Valentine, I need not 'cite him to it:⁷

I'll send him hither to you presently. [*Exit DUKE.*]

VAL. This is the gentleman, I told your ladyship,
 Had come along with me, but that his mistress
 Did hold his eyes lock'd in her crystal looks.

SIL. Belike, that now she hath enfranchis'd them
 Upon some other pawn for fealty.

VAL. Nay, sure, I think, she holds them prisoners
 still.

SIL. Nay, then he should be blind; and, being
 blind,
 How could he see his way to seek out you?

VAL. Why, lady, love hath twenty pair of eyes.

THU. They say, that love hath not an eye at all.

VAL. To see such lovers, Thurio, as yourself;
 Upon a homely object love can wink.

Enter PROTEUS.

SIL. Have done, have done; here comes the gen-
 tleman.

VAL. Welcome, dear Proteus!—Mistress, I be-
 seech you,

Confirm his welcome with some special favour.

SIL. His worth is warrant for his welcome hither,
 If this be he you oft have wish'd to hear from.

VAL. Mistress, it is: sweet lady, entertain him
 To be my fellow-servant to your ladyship.

SIL. Too low a mistress for so high a servant.

⁷ *I need not 'cite him to it:]* i. e. incite him to it. MALONE.

PRO. Not so, sweet lady; but too mean a servant
To have a look of such a worthy mistress.

VAL. Leave off discourse of disability:—
Sweet lady, entertain him for your servant.

PRO. My duty will I boast of, nothing else.

SIL. And duty never yet did want his meed:
Servant, you are welcome to a worthless mistress.

PRO. I'll die on him that says so, but yourself.

SIL. That you are welcome?

PRO. No; that you are worthless.⁸

Enter Servant.

SER. Madam, my lord your father⁹ would speak
with you.

SIL. I'll wait upon his pleasure. [*Exit Servant.*
Come, Sir Thurio,

Go with me:—Once more, new servant, welcome:
I'll leave you to confer of home-affairs;
When you have done, we look to hear from you.

⁸ No; *that you are worthless.*] I have inserted the particle *no*, to fill up the measure. JOHNSON.

Perhaps the particle supplied is unnecessary. *Worthless* was, I believe, used as a trisyllable. See Mr. Tyrwhitt's note, p. 191. MALONE.

Is *worthless* a trisyllable in the preceding speech of Silvia? Is there any instance of the licence recommended, respecting the adjective *worthless*, to be found in Shakspeare, or any other writer? STEEVENS.

⁹ Ser. Madam, my lord your father——] This speech in all the editions is assigned improperly to Thurio; but he has been all along upon the stage, and could not know that the duke wanted his daughter. Besides, the first line and half of Silvia's answer is evidently addressed to two persons. A servant, therefore, must come in and deliver the message; and then Silvia goes out with Thurio. THEOBALD.

PRO. We'll both attend upon your ladyship.

[Exit SILVIA, THURIO, and SPEED.]

VAL. Now, tell me, how do all from whence you came?

PRO. Your friends are well, and have them much commended.

VAL. And how do yours?

PRO. I left them all in health.

VAL. How does your lady? and how thrives your love?

PRO. My tales of love were wont to weary you; I know, you joy not in love-discourse.

VAL. Ay, Proteus, but that life is alter'd now: I have done penance for contemning love; Whose high imperious² thoughts have punished me With bitter fasts, with penitential groans With nightly tears, and daily heart-sore sighs; For, in revenge of my contempt of love, Love hath chac'd sleep from my enthralled eyes, And made them watchers of mine own heart's sorrow, O, gentle Proteus, love's a mighty lord; And hath so humbled me, as, I confess, There is no woe to his correction,³

² Whose *high imperious* —] For *whose* I read *those*. I have contemned love and am punished. *Those* high thoughts, by which I exalted myself above human passions or frailties, have brought upon me fasts and groans. JOHNSON.

I believe the old copy is right. *Imperious* is an epithet very frequently applied to *love* by Shakspeare and his contemporaries. So, in *The Famous History of George Lord Faukonbridge*, 4to. 1616. p. 15: "Such an *imperious* God is love, and so commanding." A few lines lower Valentine observes that—"love's a *mighty lord*." MALONE.

³ — *no woe to his correction*,] No misery that *can be compared* to the punishment inflicted by love. Herbert called for the prayers of the liturgy a little before his death, saying, *None to them, none to them*. JOHNSON.

Nor, to his service, no such joy on earth!
 Now, no discourse, except it be of love;
 Now can I break my fast, dine, sup, and sleep,
 Upon the very naked name of love.

PRO. Enough; I read your fortune in your eye:
 Was this the idol that you worship so?

VAL. Even she; and is she not a heavenly faint?

PRO. No; but she is an earthly paragon.

VAL. Call her divine.

PRO. I will not flatter her.

VAL. O, flatter me; for love delights in praises.

PRO. When I was sick, you gave me bitter pills;
 And I must minister the like to you.

VAL. Then speak the truth by her; if not divine,
 Yet let her be a principality,⁴
 Sovereign to all the creatures on the earth.

PRO. Except my mistress.

VAL. Sweet, except not any;
 Except thou wilt except against my love.

PRO. Have I not reason to prefer mine own?

VAL. And I will help thee to prefer her too:

The same idiom occurs in an old ballad quoted in *Cupid's Whirligig*, 1616:

"There is no comfort in the world

"To women that are kind." MALONE.

4 ——— a principality,] The first or *principal* of women. So the old writers use *state*. "*She is a lady, a great state.*" Latymer. "*This look is called in states warlike, in others otherwise.*" Sir T. More. JOHNSON.

There is a similar sense of this word in St. Paul's Epistle to the Romans viii. 38.—nor angels nor *principalities*."

Mr. M. Mason thus judiciously paraphrases the sentiment of Valentine. "If you will not acknowledge her as divine, let her at least be considered as an angel of the first order, superior to every thing on earth." STEEVENS.

She shall be dignified with this high honour,—
To bear my lady's train; lest the base earth
Should from her vesture chance to steal a kiss,
And, of so great a favour growing proud,
Disdain to root the summer-swelling flower,⁵
And make rough winter everlastingly.

PRO. Why, Valentine, what braggardism is this?

VAL. Pardon me, Proteus; all I can is nothing
To her, whose worth makes other worthies nothing;
She is alone.⁶

PRO. Then let her alone.

VAL. Not for the world: why, man, she is mine
own;

And I as rich in having such a jewel,
As twenty seas, if all their sand were pearl,
The water nectar, and the rocks pure gold.
Forgive me, that I do not dream on thee,
Because thou see'st me dote upon my love.
My foolish rival, that her father likes,
Only for his possessions are so huge,
Is gone with her along; and I must after,
For love, thou know'st, is full of jealousy.

PRO. But she loves you?

⁵ ——— summer-swelling flower,] I once thought that our poet had written *summer-smelling*; but the epithet which stands in the text I have since met with in the translation of Lucan, by Sir Arthur Gorges, 1614, B. VIII. p. 354:

“ ——— no Roman chieftaine should

“ Come near to Nyle's Pelusian mould,

“ But shun that *summer-swelling* shore.”

The original is, “ — *ripasque æstate tumentes*,” l. 829. May likewise renders it *summer-swelled* banks. The *summer-swelling* flower is the flower which swells in summer, till it expands itself into bloom. STEEVENS.

⁶ *She is alone.*] She stands by herself. There is none to be compared to her. JOHNSON.

VAL. Ay, and we are betroth'd;
 Nay, more, our marriage hour,
 With all the cunning manner of our flight,
 Determin'd of: how I must climb her window;
 The ladder made of cords; and all the means
 Plotted; and 'greed on, for my happiness.
 Good Proteus, go with me to my chamber,
 In these affairs to aid me with thy counsel.

PRO. Go on before; I shall enquire you forth:
 I must unto the road,⁷ to disembark
 Some necessaries that I needs must use;
 And then I'll presently attend you.

VAL. Will you make haste?

PRO. I will.—

[Exit VAL.]

Even as one heat another heat expels,
 Or as one nail by strength drives out another,
 So the remembrance of my former love
 Is by a newer object quite forgotten.⁸
 Is it mine eye, or Valentinus' praise,⁹

⁷ — the road,] The haven, where ships ride at anchor.

MALONE.

⁸ *Even as one heat another heat expels,
 Or as one nail by strength drives out another,
 So the remembrance of my former love*

Is by a newer object quite forgotten.] Our author seems here
 to have remembered *The Tragicall History of Romeus and Juliet*, 1562:

“And as out of a planke a nayle a nayle doth drive,

“So novel love out of the minde the ancient love doth rive.”
 So also, in *Coriolanus*:

“One fire drives out one fire; one nayle one nayle.”

MALONE.

⁹ *Is it mine eye, or Valentinus' praise,]* The old copy reads—

“Is it mine or Valentine's praise?” STEEVENS.

Here Proteus questions with himself, whether it is his own praise,
 or Valentine's, that makes him fall in love with Valentine's mis-
 tress. But not to insist on the absurdity of falling in love through
 his own praises, he had not indeed praised her any farther than giving
 his opinion of her in three words, when his friend asked it of him.

Her true perfection, or my false transgression,
 That makes me, reasonless, to reason thus?
 She's fair; and so is Julia, that I love;—
 That I did love, for now my love is thaw'd;
 Which, like a waxen image 'gainst a fire,²
 Bears no impression of the thing it was.
 Methinks, my zeal to Valentine is cold;
 And that I love him not, as I was wont:
 O! but I love his lady too, too much;
 And that's the reason I love him so little.
 How shall I dote on her with more advice,³

A word is wanting in the first folio. The line was originally thus:

"Is it mine EYE, or Valentino's praise?"

Proteus had just seen Valentine's mistress, whom her lover had been lavishly praising. His encomiums therefore heightening Proteus's ideas of her at the interview, it was the less wonder he should be uncertain which had made the strongest impression. Valentine's praises, or his own view of her. WARBURTON.

The first folio reads:

"It is mine or Valentine's praise."

The second:

"Is it mine *then* or Valentinean's praise?" RITSON.

I read, as authorized, in a former instance, by the old copy,—Valentinus. See A&I. sc. iii. STEEVENS.

² — a waxen image 'gainst a fire,] Alluding to the figures made by witches, as representatives of those whom they designed to torment or destroy. See my note on *Macbeth*, A&I. sc. iii.

STEEVENS.

King James ascribes these images to the devil, in his treatise of *Dæmonologie*: "to some others at these times he teacheth how to make pictures of waxe or claye, that by the roasting thereof the persons that they bear the name of may be continually melted, and dried away by continual sicknesse." See *Servius* on the 8th *Eclogue* of *Virgil*, *Theocritus Idyl.* 2. 22. *Hudibras*, p. 2. c. 2. v. 331. S. W.

³ — with more advice,] *With more advice*, is on further knowledge on better consideration. So, in *Titus Andronicus*:

"The Greeks, upon advice, did bury Ajax."

The word, as Mr. Malone observes, is still current among mer-

That thus without advice begin to love her?
 'Tis but her picture⁴ I have yet beheld,
 And that hath dazzled my reason's light;
 But when I look on her perfections,⁵
 There is no reason but I shall be blind,
 If I can check my erring love, I will;
 If not, to compass her I'll use my skill, [Exit.

cantile people, whose constant language is, "we are *advised* by letters from abroad," meaning *informed*. So in the bills of exchange the conclusion always is—"Without further *advice*." So in this very play:

"This pride of hers, upon *advice*,"

Again, in *Measure for Measure*:

"Yet did repent me, *after more advice*." STEEVENS.

⁴ 'Tis but her picture—] This is evidently a slip of attention, for he had seen her in the last scene, and in high terms offered her his service. JOHNSON.

I believe Proteus means, that, as yet, he had seen only her outward form, without having known her long enough to have any acquaintance with her mind.

So, in *Cymbeline*:

"All of her, that is *out of door*, most rich!

"If she be furnish'd with a mind so rare," &c.

Again, in *The Winter's Tale*, A & H. sc. i:

"Praise her but for this her *without-door* form."

Perhaps Proteus, is mentally comparing his fate with that of Pyrocles, the hero of Sydney's *Arcadia*, who fell in love with Philoclea immediately on seeing her portrait in the house of Kalandar. STEEVENS.

⁵ And that hath dazzled my reason's light;

But when I look, &c.] Our author uses *dazzled* as a trisyllable. The editor of the second folio not perceiving this, introduced *so*, ("And that hath dazzled *so*," &c.) a word as hurtful to the sense as unnecessary to the metre. The plain meaning is, *Her mere outside has dazzled me;—when I am acquainted with the perfections of her mind, I shall be struck blind.* MALONE.

S C E N E V.

The same. A street.

Enter SPEED and LAUNCE.

SPEED. Launce! by mine honesty, welcome to Milan.⁶

LAUN. Forswear not thyself, sweet youth; for I am not welcome. I reckon this always—that a man is never undone, till he be hang'd; nor never welcome to a place, till some certain shot be paid, and the hostels say, welcome.

SPEED. Come on, you mad-cap, I'll to the ale-house with you presently; where, for one shot of five pence, thou shalt have five thousand welcomes. But, firrah, how did thy master part with madam Julia?

LAUN. Marry, after they closed in earnest, they parted very fairly in jest.

SPEED. But shall she marry him?

LAUN. No.

SPEED. How then? Shall he marry her?

LAUN. No, neither.

SPEED. What, are they broken?

LAUN. No, they are both as whole as a fish.

SPEED. Why then, how stands the matter with them?

LAUN. Marry, thus; when it stands well with him, it stands well with her.

⁶ — to Milan.] It is *Padua* in the former editions. See the note on A& III. POPE.

SPEED. What an afs art thou? I understand thee not.

LAUN. What a block art thou, that thou canst not?

My staff understands me.⁷

SPEED. What thou say'st?

LAUN. Ay, and what I do too: look thee, I'll but lean, and my staff understands me.

SPEED. It stands under thee, indeed.

LAUN. Why, stand under and understand is all one.

SPEED. But tell me true, will't be a match?

LAUN. Ask my dog: if he say, ay, it will; if he say, no, it will; if he shake his tail, and say nothing, it will.

SPEED. The conclusion is then, that it will.

LAUN. Thou shalt never get such a secret from me, but by a parable.

SPEED. 'Tis well that I get it so. But, Launce, how say'st thou, that my master is become a notable lover?⁸

⁷ *My staff understands me.*] This equivocation, miserable as it is, has been admitted by Milton in his great poem, B. VI:

“—The terms we sent were terms of weight,

“ Such as, we may perceive, amaz'd them all,

“ And stagger'd many; who receives them right,

“ Had need from head to foot well *understand*;

“ Not *understood*, this gift they have besides,

“ To shew us when our foes stand not upright.” JOHNSON.

The same quibble occurs likewise in the second part of *The Three Merry Coblers*, an ancient ballad:

“ Our work doth the owners *understand*,

“ Thus still we are on the mending hand.” STEEVENS.

⁸ — *how say'st thou, that my master is become a notable lover?* }
i. e. (as Mr. M. Mason has elsewhere observed) What say'st thou to this circumstance,—namely, that my master is become a notable lover? MALONE.

LAUN. I never knew him otherwise.

SPEED. Than how?

LAUN. A notable lubber, as thou reportest him to be.

SPEED. Why, thou whorson ass, thou mistakest me.

LAUN. Why, fool, I meant not thee; I meant thy master.

SPEED. I tell thee, my master is become a hot lover.

LAUN. Why, I tell thee, I care not though he burn himself in love. If thou wilt go with me to the ale-house, so;⁹ if not, thou art an Hebrew, a Jew, and not worth the name of a Christian.

SPEED. Why?

LAUN. Because thou hast not so much charity in thee, as to go to the ale² with a Christian: Wilt thou go?

SPEED. At thy service.

[*Exeunt.*]

⁹ —so;] *So*, which is wanting in the first folio, was supplied by the editor of the second. MALONE.

² —the ale—] *Ales* were merry meetings instituted in country places. Thus Ben Jonson:

“ And all the neighbourhood, from old records
“ Of antique proverbs drawn from Whitson lords,
“ And their authorities at wakes and *ales*,
“ With country precedents, and old wives’ tales,
“ We bring you now.”

Again, as Mr. M. Mason observes, in the play of *Lord Cromwell*:

“ O Tom, that we were now at Putney, at the *ale* there!”

See also Mr. T. Warton’s *History of English Poetry*, Vol. III. p. 128. STEEVENS.

S C E N E VI.

The same. An Apartment in the Palace.

Enter PROTEUS.

PRO. To leave my Julia, shall I be forsworn ;
 To love fair Silvia, shall I be forsworn ;
 To wrong my friend, I shall be much forsworn ;
 And even that power, which gave me first my oath,
 Provokes me to this threefold perjury.
 Love bade me swear, and love bids me forswear :
 O sweet-suggesting love,⁴ if thou hast sinn'd,
 Teach me, thy tempted subject, to excuse it !
 At first I did adore a twinkling star,
 But now I worship a celestial fun.
 Unheedful vows may heedfully be broken ;
 And he wants wit, that wants resolved will
 To learn his wit to exchange the bad for better.—
 Fie, fie, unreverend tongue ! to call her bad,
 Whose sovereignty so oft thou hast preferr'd
 With twenty-thousand soul-confirming oaths.
 I cannot leave to love, and yet I do ;
 But there I leave to love, where I should love.
 Julia I lose, and Valentine I lose :

³ It is to be observed, that, in the folio edition there are no directions concerning the scenes ; they have been added by the later editors, and may therefore be changed by any reader that can give more consistency or regularity to the drama by such alterations. I make this remark in this place, because I know not whether the following soliloquy of Proteus is so proper in the street. JOHNSON.

The reader will perceive that the scenery has been changed, though Dr. Johnson's observation is continued. STEEVENS.

⁴ *O sweet-suggesting love,*] To suggest is to tempt, in our author's language. So again :

“ Knowing that tender youth is soon suggested.”

The sense is, O tempting love, if thou hast influenced me to sin, teach me to excuse it. JOHNSON.

If I keep them, I needs must lose myself;
 If I lose them, thus find I by their loss,
 For Valentine, myself; for Julia, Silvia.
 I to myself am dearer than a friend;
 For love is still more precious in itself:
 And Silvia, witness heaven, that made her fair!
 Shews Julia but a swarthy Ethiop.
 I will forget that Julia is alive,
 Rememb'ring that my love to her is dead;
 And Valentine I'll hold an enemy,
 Aiming at Silvia as a sweeter friend.
 I cannot now prove constant to myself,
 Without some treachery us'd to Valentine:—
 This night, he meaneth with a corded ladder
 To climb celestial Silvia's chamber-window;
 Myself in counsel, his competitor:⁵
 Now presently I'll give her father notice
 Of their disguising, and pretended flight;⁶

⁵ ——— in counsel, his competitor:] *Myself, who am his competitor or rival, being admitted to his counsel.* JOHNSON.

Competitor is confederate, assistant, partner.

So, in *Antony and Cleopatra*:

“ It is not Caesar's natural vice, to hate

“ One great competitor!”

and he is speaking of Lepidus, one of the triumvirate. STEEVENS.

Steevens is right in asserting, that *competitor*, in this place, means confederate, or partner.—The word is used in the same sense in *Twelfth Night*, where the Clown seeing Maria and Sir Toby approach, who were joined in the plot against Malvolio, says, “ The competitors enter.” And again, in *King Richard III.* the messenger says,

“ ——— The Guildfords are in arms,

“ And every hour more competitors

“ Flock to the rebels.”

So also, in *Love's Labour's Lost*:

“ The king and his competitors in oath.” M. MASON.

⁶ ——— pretended flight;] *Pretended flight is proposed or intended flight.* So, in *Macbeth*:

“ ———What good could they pretend?”

Who, all enrag'd, will banish Valentine;
 For, Thurio, he intends, shall wed his daughter:
 But, Valentine being gone, I'll quickly cross,
 By some sly trick, blunt Thurio's dull proceeding.
 Love, lend me wings to make my purpose swift,
 As thou hast lent me wit to plot this drift!⁷ [*Exit.*]

S C E N E VII.

Verona. *A Room in Julia's House.*

Enter JULIA and LUCETTA.

JUL. Counsel, Lucetta; gentle girl, assist me!
 And, even in kind love, I do conjure thee,—
 Who art the table wherein all my thoughts
 Are visibly charácter'd and engrav'd,—
 To lesson me; and tell me some good mean,
 How, with my honour, I may undertake
 A journey to my loving Proteus.

LUC. Alas! the way is wearisome and long.

JUL. A true-devoted pilgrim is not weary
 To measure kingdoms with his feeble steps;
 Much less shall she, that hath love's wings to fly;
 And when the flight is made to one so dear,
 Of such divine perfection as sir Proteus.

LUC. Better forbear, till Proteus make return.

Mr. M. Mason justly observes, that the verb *prétendre* in French, has the same signification. STEEVENS.

Again, in Dr. A. Borde's *Introduction of Knowledge*, 1542, fig. H 3, "*I pretend* to return and come round about thorow other regyons in Europ." REED.

⁷ — *this drift!*] I suspect that the author concluded the Act with this couplet, and that the next scene should begin the third act; but the change, as it will add nothing to the probability of the action, is of no great importance. JOHNSON.

JUL. O, know'st thou not, his looks are my soul's food?

Pity the dearth that I have pined in,
By longing for that food so long a time.
Didst thou but know the inly touch of love,
Thou would'st as soon go kindle fire with snow,
As seek to quench the fire of love with words.

LUC. I do not seek to quench your love's hot fire;
But qualify the fire's extreme rage,
Lest it should burn above the bounds of reason.

JUL. The more thou dam'st it up, the more it burns;

The current that with gentle murmur glides,
Thou know'st, being stopp'd, impatiently doth rage;
But, when his fair course is not hindered,
He makes sweet musick with the enamel'd stones,
Giving a gentle kiss to every sedge
He overtaketh in his pilgrimage;
And so by many winding nooks he strays,
With willing sport, to the wild ocean.
Then let me go, and hinder not my course:
I'll be as patient as a gentle stream,
And make a pastime of each weary step,
Till the last step have brought me to my love;
And there I'll rest, as, after much turmoil,
A blessed soul doth in Elysium.

LUC. But in what habit will you go along?

JUL. Not like a woman; for I would prevent
The loose encounters of lascivious men:
Gentle Lucetta, fit me with such weeds
As may beseem some well-reputed page.

LUC. Why then your ladyship must cut your hair.

JUL. No, girl; I'll knit it up in silken firings,
With twenty odd-conceited true-love knots:
To be fantastic may become a youth
Of greater time than I shall show to be.

LUC. What fashion, madam, shall I make your breeches?

JUL. That fits as well, as—"tell me, good my lord,

"What compass will you wear your farthingale?" Why, even that fashion thou best lik'st Lucetta.

LUC. You must needs have them with a cod-piece, madam.⁸

JUL. Out, out, Lucetta!⁹ that will be ill-favour'd.

LUC. A round hose, madam, now's not worth a pin,

Unless you have a cod-piece to stick pins on.

JUL. Lucetta, as thou lov'st me, let me have What thou think'st meet, and is most mannerly: But tell me, wench, how will the world repute me, For undertaking so unstaïd a journey? I fear me, it will make me scandaliz'd.

LUC. If you think so, then stay at home, and go not.

⁸ ———with a cod-piece, &c.] Whoever wishes to be acquainted with this particular, relative to dress, may consult Bulwer's *Artificial Changeling*, in which such matters are very amply discussed. It is mentioned, however, in *Tyro's Roaring Megge*, 1598:

"Tyro's round breeches have a cliffe behind;

"And that same perking longitude before,

"Which for a *pin-case* antique plowmen wore."

Ocular instruction may be had from the armour shown as John of Gaunt's in the Tower of London. The same fashion appears to have been no less offensive in France. See Montaigne, Chap. XXII. The custom of sticking pins in this ostentatious piece of indecency, was continued by the illiberal warders of the Tower, till forbidden by authority. STEEVENS.

⁹ Out, out, *Lucetta!* &c.] Dr. Percy observes, that this interjection is still used in the North. It seems to have the same meaning as *apage*, Lat. STEEVENS.

So, in *Every Man out of his Humour*, Act II. sc. vi:

"Out, out! unworthy to speak where he breatheth."

REED.

JUL. Nay, that I will not.

LUC. Then never dream on infamy, but go.
If Proteus like your journey, when you come,
No matter who's displeas'd, when you are gone:
I fear me, he will scarce be pleas'd withal.

JUL. That is the least, Lucetta, of my fear:
A thousand oaths, an ocean of his tears,
And instances as infinite² of love,
Warrant me welcome to my Proteus.

LUC. All these are servants to deceitful men.

JUL. Base men, that use them to so base effect!
But truer stars did govern Proteus' birth:
His words are bonds, his oaths are oracles;
His love sincere, his thoughts immaculate;
His tears, pure messengers sent from his heart;
His heart as far from fraud, as heaven from earth.

LUC. Pray heaven, he prove so, when you come
to him!

JUL. Now, as thou lov'st me, do him not that
wrong,
To bear a hard opinion of his truth:
Only deserve my love, by loving him;
And presently go with me to my chamber,
To take a note of what I stand in need of,
To furnish me upon my longing journey.³
All that is mine I leave at thy dispose,

² —as infinite—] Old edit.—of infinite. JOHNSON.
The emendation was made by the editor of the second folio.

MALONE.

³ —my longing journey.] Dr. Grey observes, that *longing* is a participle active, with a passive signification; for *longed*, wished, or desired.

Mr. M. Mason supposes Julia to mean a journey which she shall pass in longing. STEEVENS.

My goods, my lands, my reputation;
 Only, in lieu thereof, dispatch me hence:
 Come, answer not, but to it presently;
 I am impatient of my tarriance.

[*Exeunt.*]

ACT III. SCENE I.

Milan, *An Anti-room in the Duke's Palace.*

Enter DUKE, THURIO, and PROTEUS.

DUKE. Sir Thurio, give us leave, I pray, a while;
 We have some secrets to confer about.—

Exit THURIO.

Now, tell me, Proteus, what's your will with me?

PRO. My gracious lord, that which I would discover,

The law of friendship bids me to conceal:
 But, when I call to mind your gracious favours
 Done to me, undeserving as I am,
 My duty pricks me on to utter that
 Which else no worldly good should draw from me.
 Know, worthy prince, Sir Valentine, my friend,
 This night intends to steal away your daughter;
 Myself am one made privy to the plot.
 I know, you have determin'd to bestow her
 On Thurio, whom your gentle daughter hates;
 And should she thus be stolen away from you,
 It would be much vexation to your age.
 Thus, for my duty's sake, I rather chose
 To cross my friend in his intended drift,
 Than, by concealing it, heap on your head
 A pack of sorrows, which would press you down,
 Being unprevented, to your timeless grave.

DUKE. Proteus, I thank thee for thine honest care;
Which to requite, command me while I live.
This love of theirs myself have often seen,
Haply, when they have judg'd me fast asleep;
And oftentimes have purpos'd to forbid
Sir Valentine her company, and my court:
But, fearing lest my jealous aim⁴ might err,
And so, unworthily, disgrace the man,
(A rashness that I ever yet have shunn'd,)
I gave him gentle looks; thereby to find
That which thyself hast now disclos'd to me.
And, that thou may'st perceive my fear of this,
Knowing that tender youth is soon suggested,
I nightly lodge her in an upper tower,
The key whereof myself have ever kept;
And thence she cannot be convey'd away.

PRO. Know, noble lord, they have devis'd a mean
How he her chamber-window will ascend,
And with a corded ladder fetch her down;
For which the youthful lover now is gone,
And this way comes he with it presently;
Where, if it please you, you may intercept him.
But, good my lord, do it so cunningly,
That my discovery be not aimed at;⁵
For love of you, not hate unto my friend,
Hath made me publisher of this pretence.⁶

⁴ —jealous aim—] *Aim* is *guess*, in this instance, as in the following. So, in *Romeo and Juliet*:

"I aim'd so near when I suppos'd you lov'd." STEEVENS.

⁵ —be not aimed at;] Be not *guessed*. JOHNSON.

⁶ —of this pretence.] Of this *claim* made to your daughter.

JOHNSON.

Pretence is *design*. So, in *K. Lear*: "—to feel my affection to your honour, and no other *pretence* of danger."

Again, in the same play: "—*pretence* and purpose of unkindness." STEEVENS.

DUKE. Upon mine honour, he shall never know
That I had any light from thee of this.

PRO. Adieu, my lord; fir Valentine is coming.
[Exit.

Enter VALENTINE.

DUKE. Sir Valentine, whither away so fast?

VAL. Please it your grace there is a messenger
That stays to bear my letters to my friends,
And I am going to deliver them.

DUKE. Be thy of much import?

VAL. The tenor of them doth but signify
My health, and happy being at your court.

DUKE. Nay, then no matter: stay with me a while;
I am to break with thee of some affairs,
That touch me near, wherein thou must be secret.
'Tis not unknown to thee, that I have sought
To match my friend, fir Thurio, to my daughter.

VAL. I know it well, my lord; and, sure, the match
Were rich and honourable; besides, the gentleman
Is full of virtue, bounty, worth, and qualities
Beseeming such a wife as your fair daughter:
Cannot your grace win her to fancy him?

DUKE. No, trust me; she is peevish, fullen, froward,
Proud, disobedient, stubborn, lacking duty;
Neither regarding that she is my child,
Nor fearing me as if I were her father:
And, may I say to thee, this pride of hers,
Upon advice, hath drawn my love from her;
And, where⁶ I thought the remnant of mine age
Should have been cherish'd by her child-like duty,

⁶ And, where —] *Where*, in this instance, has the power of *whereas*. So, in *Pericles*, A& I. sc. i:

"Where now you're both a father and a son." STEEVENS.

I now am full resolv'd to take a wife,
And turn her out to who will take her in :
Then let her beauty be her wedding-dower ;
For me and my possessions she esteems not.

VAL. What would your grace have me to do in this ?

DUKE. There is a lady, sir, in Milan, here,⁷
Whom I affect ; but she is nice, and coy,
And nought esteems my aged eloquence :
Now, therefore, would I have thee to my tutor,
(For long ago I have forgot to court ;
Besides, the fashion of the time⁸ is chang'd ;)
How, and which way, I may bestow myself,
To be regarded in her sun-bright eye.

VAL. Win her with gifts, if she respect not words ;
Dumb jewels often, in their silent kind,
More than quick words, do move a woman's mind.⁹

⁷ — *— sir, in Milan, here,]* It ought to be thus, instead of — *in Verona, here* — for the scene apparently is in Milan, as is clear from several passages in the first act, and in the beginning of the first scene of the fourth act. A like mistake has crept into the eighth scene of Act II. where Speed bids his fellow-servant Launce welcome to Padua. POPE.

⁸ — *— the fashion of the time —]* The modes of courtship, the arts by which men recommended themselves to ladies. JOHNSON.

⁹ *Win her with gifts, if she respect not words ;
Dumb jewels often, in their silent kind,
More than quick words, do move a woman's mind.]* So, in our author's *Passionate Pilgrim* :

“ Spare not to spend, —
“ The strongest castle, tower, and town,
“ The golden bullet beats it down.”

A line of this stanza, —

“ The strongest castle, tower, and town,”

and two in a succeeding stanza,

“ What though she strive to try her strength,

“ And ban and brawl, and say thee nay,” —

remind us of the following verses in *The Historie of Graunde Amoure*,

DUKE. But she did scorn a present that I sent her.²

VAL. A woman sometime scorns what best contents her :

Send her another ; never give her o'er ;
For scorn at first makes after-love the more.
If she do frown, 'tis not in hate of you,
But rather to beget more love in you :
If she do chide, 'tis not to have you gone ;
For why, the fools are mad, if left alone.
Take no repulse, whatever she doth say ;
For, *get you gone*, she doth not mean, *away* :
Flatter, and praise, commend, extol their graces ;
Though ne'er so black, say, they have angels' faces,
That 'man that hath a tongue, I say, is no man,
If with his tongue he cannot win a woman.

[*fig. 12.*] written by Stephen Hawes, near a century before those of Shakspeare :

" Forake her not, *though that she saye nay* ;
" A woman's guise is evermore delay.
" No *castell* can be of so great a strength,
" If that there be a sure siege to it layed,
" It must yelde up, or els be won at length,
" Though that 'to-fore it hath bene long delayed ;
" So continuance may you right well ayde :
" Some womans hearte can not so harded be,
" But busy labour may make it agree."

Another earlier writer than Shakspeare, speaking of women, has also the same unfavourable (and, I hope, unfounded) sentiment :

" 'Tis wilddom to give much ; a gift prevails,
" When deep persuaſive oratory fails."

Marlowe's HERO AND LEANDER.

MALONE.

² — *that I sent her.*] To produce a more accurate rhyme, we might read :

" — *that I sent, Sir :* "

Mr. M. Mason observes that the rhyme, which was evidently here intended, requires that we should read — " what best content her." The word *what* may imply *those which*, as well as *that which*.

STEEVENS.

DUKE. But she I mean, is promis'd by her friends
Unto a youthful gentleman of worth;
And kept severely from resort of men,
That no man hath access by day to her.

VAL. Why then I would resort to her by night.

DUKE. Ay, but the doors be lock'd, and keys kept
safe,
That no man hath recourse to her by night.

VAL. What lets,³ but one may enter at her window?

DUKE. Her chamber is aloft, far from the ground;
And built so shelving, that one cannot climb it
Without apparent hazard of his life.

VAL. Why then, a ladder, quaintly made of cords,
To cast up, with a pair of anchoring hooks,
Would serve to scale another Hero's tower,
So bold Leander would adventure it.

DUKE. Now, as thou art a gentleman of blood,
Advise me where I may have such a ladder.

VAL. When would you use it? pray, sir, tell me
that.

DUKE. This very night; for love is like a child,
That longs for every thing that he can come by.

VAL. By seven o'clock I'll get you such a ladder.

DUKE. But hark thee; I will go to her alone;
How shall I best convey the ladder thither?

VAL. It will belight, my lord, that you may bear it
Under a cloak, that is of any length.

DUKE. A cloak as long as thine will serve the turn?

VAL. Ay, my good lord.

DUKE. Then let me see thy cloak;

³ *What lets,*] i. e. what hinders. So, in *Hamlet*, A& I. sc. iv:

"By heaven I'll make a ghost of him that *lets* me."

STEEVENS.

I'll get me one of such another length.

VAL. Why, any cloak will serve the turn, my lord.

DUKE. How shall I fashion me to wear a cloak?—

I pray thee, let me feel thy cloak upon me.—

What letter is this same? What's here?—*To Silvia?*

And here an engine fit for my proceeding!

I'll be so bold to break the seal for once. [reads,

My thoughts do harbour with my Silvia nightly;

And slaves they are to me, that send them flying:

O, could their master come and go as lightly,

Himself would lodge, where senseless they are-lying.

My herald thoughts in thy pure bosom rest them;

While I, their king, that thither them importune,
Do curse the grace that with such grace hath bless'd them,

Because myself do want my servants' fortune:

I curse myself, for they are sent by me,⁴

That they should harbour where their lord should be.

What's here?

Silvia, this night I will enfranchise thee:

'Tis so; and here's the ladder for the purpose.—

Why, Phaëton, (for thou art Merop's son.)⁵

Wilt thou aspire to guide the heavenly car,

And with thy daring folly burn the world?

Wilt thou reach stars, because they shine on thee?

Go, base intruder! over-weening slave!

⁴ — for they are sent by me,] For is the same as for that, *sent*.
— JOHNSON.

⁵ — Merops' son,)] Thou art Phaëton in thy rashness, but without his pretensions; thou art not the son of a divinity, but a *terræ filius*, a low-born wretch; Merops is thy true father, with whom Phaëton was falsely reproached. JOHNSON.

This scrap of mythology Shakspeare might have found in the purious play of K. John, 1591:

“ — as sometime Phaëton

“ Mistrusting silly Merops for his fire.”

(Or in Robert Greene's *Orlando Furioso*, 1594:

“ Why, foolish, hardy, daring, simple groom.

“ Follower of fond conceited Phaëton,” &c. STEEVENS.

Bestow thy fawning smiles on equal mates ;
 And think, my patience, more than thy desert,
 Is privilege for thy departure hence :
 Thank me for this, more than for all the favours,
 Which, all too much, I have bestow'd on thee.
 But if thou linger in my territories,
 Longer than swiftest expedition
 Will give thee time to leave our royal court,
 By heaven, my wrath shall far exceed the love
 I ever bore my daughter, or thyself.
 Be gone, I will not hear thy vain excuse,
 But, as thou lov'st thy life, make speed from hence.
[Exit DUKE.

VAL. And why not death, rather than living torment ?

To die, is to be banish'd from myself ;
 And Silvia is myself : banish'd from her,
 Is self from self ; a deadly banishment !
 What light is light, if Silvia be not seen ?
 What joy is joy, if Silvia be not by ?
 Unless it be, to think that she is by,
 And feed upon the shadow of perfection.⁶
 Except I be by Silvia in the night,
 There is no musick in the nightingale ;
 Unless I look on Silvia in the day,
 There is no day for me to look upon :
 She is my essence ; and I leave to be,
 If I be not by her fair influence
 Foster'd, illumin'd, cherish'd, kept alive,
 I fly not death, to fly his deadly doom :⁷

⁶ *And feed upon the shadow of perfection.*]

Animum picturâ pascit inani. Virg. HENLEY.

⁷ *I fly not death, to fly his deadly doom :*] *To fly his doom*, used for *by flying*, or *in flying*, is a gallicism. The sense is, By avoid-

Tarry I here, I but attend on death;
But, fly I hence, I fly away from life.

Enter PROTEUS and LAUNCE.

PRO. Run, boy, run, run, and seek him out.

LAUN. So-ho! so-ho!

PRO. What see'st thou?

LAUN. Him we go to find: there's not a hair^s
on's head, but 'tis a Valentine.

PRO. Valentine?

VAL. No.

PRO. Who then? his spirit?

VAL. Neither.

PRO. What then?

VAL. Nothing.

LAUN. Can nothing speak? master, shall I strike?

PRO. Whom⁹ would'st thou strike?

LAUN. Nothing.

PRO. Villain forbear.

LAUN. Why, sir, I'll strike nothing: I pray you,—

PRO. Sirrah, I say, forbear: Friend Valentine, a
word.

VAL. My ears are stopp'd, and cannot hear good
news,

ing the execution of his sentence I shall not escape death. If I
stay here, I suffer myself to be destroyed; if I go away, I destroy
myself. JOHNSON.

8 — *there's not a hair* —] Launce is still quibbling. He is
now running down the *haze* that he started when he entered.

MALONE.

9 Whom —] Old copy — *Who*. Corrected in the second folio.

MALONE.

So much of bad already hath possess'd them.

PRO. Then in dumb silence will I bury mine,
For thy are harsh, untunable, and bad.

VAL. Is Silvia dead?

PRO. No, Valentine.

VAL. No Valentine, indeed, for sacred Silvia!—
Hath she forsworn me?

PRO. No, Valentine.

VAL. No Valentine, if Silvia have forsworn me!—
What is your news?

LAUN. Sir, there's a proclamation that you are
vanish'd.

PRO. That thou art banish'd, O, that's the news;
From hence, from Silvia, and from me thy friend.

VAL. O, I have fed upon this woe already,
And now excess of it will make me surfeit.
Doth Silvia know that I am banished?

PRO. Ay, ay; and she hath offer'd to the doom,
(Which, unrevers'd, stands in effectual force,)
A sea of melting pearl, which some call tears:
Those at her father's churlish feet she tender'd;
With them, upon her knees, her humble self;
Wringing her hands, whose whiteness so became
them,

As if but now they waxed pale for woe:
But neither bended knees, pure hands held up,
Sad sighs, deep groans, nor silver-shedding tears,
Could penetrate her uncompassionate fire;
But Valentine, if he be ta'en must die.
Besides, her intercession chaf'd him so,
When she for thy repeal was suppliant,
That to close prison he commanded her,
With many bitter threats of 'biding there.

VAL. No more; unless the next word, that thou
speak'st,

Have some malignant power upon my life:
If so, I pray thee, breathe it in mine ear,
As ending anthem of my endless dolour.

PRO. Cease to lament for that thou canst not help,
And study help for that which thou lament'st.
Time is the nurse and breeder of all good.
Here if thou stay, thou canst not see thy love;
Besides, thy staying will abridge thy life.
Hope is a lover's staff; walk hence with that,
And manage it against despairing thoughts,
Thy letters may be here, though thou art hence;
Which, being writ to me, shall be deliver'd
Even in the milk-white bosom of thy love.²
The time now serves not to expostulate:
Come, I'll convey thee through the city gate;
And, ere I part with thee, confer at large
Of all that may concern thy love-affairs:

² *Even in the milk-white bosom of thy love.*] So, in *Hamlet*:

"These to her excellent white bosom, &c.

Again, in Gascoigne's *Adventures of Master F. I.* first edit. p. 206:
"—at deliuerie thereof, [i. e. of a letter] she understode not for
what cause he thrust the same into her bosome."

Trifling as the remark may appear, before the meaning of this
address of letters to the bosom of a mistress can be understood, it should
be known that women anciently had a pocket in the fore part of
their stays, in which they not only carried love-letters and love
tokens, but even their money and materials for needle work. In
many parts of England the rustic damsels still observe the same prac-
tice; and a very old lady informs me that she remembers when it
was the fashion to wear prominent stays, it was no less the custom
for stratagem or gallantry to drop its literary favours within the
front of them. STEEVENS.

See Lord Surry's Sonnets, 1557:

"My song, thou shalt attain to find the pleasant place,

"Where she doth live, by whom I live; may chance to
have the grace,

"When she hath read, and seen the grief wherein I serve,

"Between her breasts she shall thee put, there shall she thee
reserve." MALONE.

As thou lov'st Silvia, though not for thyself,
Regard thy danger, and along with me.

VAL. I pray thee, Launce, an if thou see'st my boy,
Bid him make haste, and meet me at the north-gate.

PRO. Go, firrah, find him out. Come, Valentine.

VAL. O my dear Silvia! hapless Valentine!

[*Exeunt VALENTINE and PROTEUS.*]

LAUN. I am but a fool, look you; and yet I have
the wit to think, my master is a kind of a knave:
but that's all one, if he be but one knave.³ He

³ Laun. *I am but a fool, look you; and yet I have the wit to think, my master is a kind of a knave: but that's all one, if he be but one KNAVE.*] Where is the sense? or, if you won't allow the speaker that, where is the humour of this speech? Nothing had given the fool occasion to suspect that his master was become double, like Antipholus in *The Comedy of Errors*. The last word is corrupt. We should read:

"—— if he be but one KIND."

He thought his master was a kind of knave; however, he keeps himself in countenance with this reflection, that if he was a knave but of one kind, he might pass well enough amongst his neighbours. This is truly humorous. *WARBURTON.*

This alteration is acute and specious, yet I know not whether, in Shakspeare's language, *one knave* may not signify a knave on only one occasion, a single knave. We still use a double villain for a villain beyond the common rate of guilt. *JOHNSON.*

This passage has been altered, with little difference, by Dr. Warburton and sir Tho. Hanmer. — Mr. Edwards explains it,—"if he only be a knave, if I myself be not found to be another." I agree with Dr. Johnson, and will support the old reading and his interpretation with indisputable authority. In the old play of *Damon and Pythias*, *Aristippus* declares of *Carisophus*, "you lose money by him if you sell him for one knave, for he serves for twayne."

This phraseology is often met with: *Arragon* says in the *Merchant of Venice*:

"With one fool's head I came to woo,

"But I go away with two."

Donne begins one of his sonnets:

"I am two fools, I know,

"For loving and for saying so."

lives not now, that knows me to be in love; yet I am in love; but a team of horse shall not pluck⁴ that from me; nor who 'tis I love, and yet 'tis a woman: but what woman, I will not tell myself; and yet 'tis a milk-maid: yet 'tis not a maid, for she hath had goffips:⁵ yet 'tis a maid, for she is her master's maid, and serves for wages. She hath more qualities than a water-spaniel,—which is much in a bare christian.⁶ Here is the cat-log [*Pulling out a paper*] of her conditions.⁷ Imprimis, *She can fetch and carry*. Why, a horse can do no more; nay, a horse cannot fetch, but only carry; therefore, is she better than a jade. Item, *She can milk*; look you, a sweet virtue in a maid with clean hands.

And when Panurge cheats St. Nicholas of the chapel, which he vowed to him in a storm, Rabelais calls him “a rogue—a rogue and an half—*Le gallant, gallant de demy*.” FARMER.

Again, in *Like will to like*, quoth the Devil to the Collier, 1587:

“Thus thou may'st be called a knave in graine,

“And where knaves be scant, thou may'st go for twoyne.”

STEEVENS.

⁴ —a team of horse shall not pluck—] I see how Valentine suffers for telling his love-secrets, therefore I will keep mine close.

JOHNSON.

Perhaps Launce was not intended to shew so much sense; but here indulges himself in talking contradictory nonsense.

STEEVENS.

⁵ —for she hath had goffips:] *Goffips* not only signify those who answer for a child in baptism, but the tattling women who attend lyings-in. The quibble between these is evident.

STEEVENS.

⁶ —a bare christian.] Launce is quibbling on. *Bare* has two senses; *mere* and *naked*. In *Coriolanus* it is used in the first:

“'Tis but a *bare* petition of the state.”

Launce uses it in both, and opposes the *naked* female to the water-spaniel *cover'd with hairs of remarkable thickness*. STEEVENS.

—her conditions.] i. e. qualities. The old copy has *condition*. Corrected by Mr. Rowe. MALONE.

Enter SPEED.

SPEED. How now, signior Launce? what news with your mastership?

LAUN. With my master's ship?⁸ why it is at sea.

SPEED. Well, your old vice still; mistake the word: What news then in your paper:

LAUN. The blackest news that ever thou heard'st.

SPEED. Why, man, how black?

LAUN. Why, as black as ink.

SPEED. Let me read them.

LAUN. Fie on thee, jolt-head; thou can'st not read.

SPEED. Thou liest, I can.

LAUN. I will try thee: Tell me this: Who begot thee?

SPEED. Marry, the son of my grandfather.

LAUN. O illiterate loiterer! it was the son of thy grandmother:⁹ this proves, that thou can'st not read.

SPEED. Come, fool, come: try me in thy paper.

LAUN. There; and saint Nicholas be thy speed!²

⁸ With my *master's ship*?] In former editions it is,—

“ With my mastership? why, it is at sea.”

For how does Launce mistake the word? Speed asks him about his mastership, and he replies to it *literatim*. But then how was his mastership at sea, and on shore too? The addition of a letter and a note of apostrophe, makes Launce both mistake the word, and sets the pun right: it restores, indeed, but a mean joke; but without it, there is no sense in the passage. Besides, it is in character with the rest of the scene; and, I dare be confident, the poet's own conceit. THEOBALD.

⁹ — the son of thy grandmother:] It is undoubtedly true that the mother only knows the legitimacy of the child. I suppose Launce infers, that if he could read, he must have read this well known observation. STEEVENS.

² — saint Nicholas be thy speed!] St. Nicholas presided over scholars, who were therefore called *St. Nicholas's clerks*. Hence

SPEED. Imprimis, *She can milk.*

LAUN. Ay, that ~~she~~ can.³

SPEED. Item, *She brews good ale.*

LAUN. And thereof comes the proverb;—Blessing o' your heart,⁴ you brew good ale.

SPEED. Item, *She can sew.*

LAUN. That's as much as to say, Can she so?

SPEED. Item, *She can knit.*

LAUN. What need a man care for a flock with a wench, when she can knit him a flock.⁵

SPEED. Item, *She can wash and scour.*

by a quibble between Nicholas and Old Nick, highwaymen, in *The First Part of Henry the Fourth*, are called *Nicholas's clerks*.

WARBURTON.

That this saint presided over young scholars, may be gathered from Knight's *Life of Dean Colet*, p. 362. for by the statutes of Paul's school there inserted, the children are required to attend divine service at the cathedral on his anniversary. The reason I take to be, that the legend of this saint makes him to have been a bishop, while he was a boy. SIR J. HAWKINS.

So Puttenham, in his *Art of Poetry*, 1589: "Methinks this fellow speaks like bishop Nicholas; for on Saint Nicholas's night commonly the scholars of the country make them a bishop, who, like a foolish boy, goeth about blessing and preaching with such childish terms, as maketh the people laugh at his foolish counterfeit speeches." STEEVENS.

³ Speed. Imprimis, *she can milk.*

Laun. *Ay, that she can.*] These two speeches should evidently be omitted. There is not only no attempt at humour in them, contrary to all the rest in the same dialogue, but *Launce* clearly directs *Speed* to go on with the paper where he himself left off. See his preceding soliloquy. FARMER.

⁴ *Blessing o' your heart, &c.*] So, in Ben Jonson's *Masque of Augurs*:

"Our ale's o' the best,

"And each good guest

"Prays for their souls that brew it." STEEVENS.

⁵ ——— *knit him a flock.*] i. e. *flocking*. So, in *Twelfth Night*:

"it does indifferent well in a flame-colour'd flock."

STEEVENS.

LAUN. A special virtue ; for then she need not be washed and scoured.

SPEED. Item, *She can spin.*

LAUN. Then may I set the world on wheels, when she can spin for her living.

SPEED. *She hath many nameless virtues.*

LAUN. That's as much as to say, bastard virtues ; that, indeed, know not their fathers, and therefore have no names.

SPEED. *Here follow her vices.*

LAUN. Close at the heels of her virtues.

SPEED. Item, *She is not to be kissed fasting.*⁶ *in respect of her breath.*

LAUN. Well, that fault may be mended with a breakfast : Read on.

SPEED. Item, *She hath a sweet mouth.*⁷

LAUN. That makes amends for her sour breath.

SPEED. Item, *She doth talk in her sleep.*

LAUN. It's no matter for that, so she sleep not in her talk.

SPEED. Item, *She is slow in words.*

⁶ — *she is not to be kissed fasting,*] The old copy reads, — *she is not to be fasting,* &c. The necessary word, *kissed,* was first added by Mr. Rowe. STEEVENS.

⁷ — *sweet mouth.*] This I take to be the same with what is now vulgarly called a *sweet tooth*, a luxurious desire of dainties and sweetmeats. JOHNSON.

So, in Thomas Paynell's translation of Ulrich Hutten's Book *De medicina Guaiaci & Morbo Gallico*, 1539: "—delycates and deynties, wherewith they may sterre up their *sweete mouthes* and prouoke theyr appetites."

Yet how a *luxurious desire of dainties* can make amends for *offensive breath*, I know not. A *sweet mouth* may, however, mean a *liquorish mouth*, in a wanton sense. So, in *Measure for Measure*:

"Their faucy *sweetness* that do coin heaven's image," &c.

STEEVENS.

LAUN. O villain, that set this down among her vices! to be slow in words, is a woman's only virtue: I pray thee, out with't; and place it for her chief virtue.

SPEED. Item, *She is proud.*

LAUN. Out with that too; It was Eve's legacy, and cannot be ta'en from her.

SPEED. Item, *She hath no teeth.*

LAUN. I care not for that neither, because I love crusts.

SPEED. Item, *She is curst.*

LAUN. Well; the best is, she hath no teeth to bite.

SPEED. Item, *She will often praise her liquor.*⁸

LAUN. If her liquor be good, she shall: if she will not, I will; for good things should be praised.

SPEED. Item, *She is too liberal.*⁹

LAUN. Of her tongue she cannot; for that's writ down she is slow of: of her purse she shall not; for that I'll keep shut: now of another thing she may; and that I cannot help. Well, proceed.

SPEED. Item, *She hath more hair than wit, and more faults than hairs, and more wealth than faults.*

8 ——— *praise her liquor.*] That is, shew how well she likes it by drinking often. JOHNSON.

9 ——— *She is too liberal.*] *Liberal*, is licentious and gross in language. So, in *Othello*: "Is he not a profane and very *liberal* counsellor?" JOHNSON.

Again, in *The Fair Maid of Brisslow*, 1605, bl. 1:

"But Vallenger, most like a *liberal* villain,

"Did give her scandalous ignoble terms."

Mr. Malone adds another instance from *Woman's a Weathercock*, by N. Field, 1612:

"Next that the same

"Of your neglect, and *liberal* talking tongue,

"Which breeds my honour an eternal wrong." STEEVENS.

LAUN. Stop there; I'll have her: she was mine, and not mine, twice or thrice in that last article: Rehearse that once more.

SPEED. Item, *She hath more hair than wit,*² —

LAUN. More hair than wit,—it may be; I'll prove it: The cover of the salt hides the salt, and therefore it is more than the salt: the hair, that covers the wit, is more than the wit; for the greater hides the less. What's next?

SPEED. — *And more faults than hairs,*—

LAUN. That's monstrous: O, that that were out!

SPEED. — *And more wealth than faults.*

LAUN. Why, that word makes the faults gracious:³ Well, I'll have her: And if it be a match, as nothing is impossible,—

² — *She hath more hair than wit.*] An old English proverb. See Ray's Collection:

“Bush natural, *more hair than wit.*”

Again, in Decker's *Satiromastix*:

“Hair! 'tis the basest stubble; in scorn of it

“This proverb sprung,—*He has more hair than wit.*”

Again, in Rhodon and Iris, 1631:

“Now is the old proverb really perform'd;

“*More hair than wit.*” STEEVENS.

³ — *makes the faults gracious:*] Gracious, in old language, means graceful. So, in K. John:

“There was not such a *gracious* creature born.”

Again, in Albion's *Triumph*, 1631:

“On which (*the freeze*) were festoons of several fruits in their natural colours, on which in *gracious* postures lay children sleeping.”

Again, in *The Mal-content*, 1604:

“The most exquisite, &c. that ever made an old lady *gracious* by torch-light.” STEEVENS.

Mr. Steevens's interpretation of the word *gracious* has been controverted, but it is right. We have the same sentiment in *The Merry Wives of Windsor*:

“O, what a world of vile ill-favour'd *faults*

“Look *handsome* in three hundred pounds a year!”

MALONE

SPEED. What then?

LAUN. Why, then will I tell thee,—that thy master stays for thee at the north gate.

SPEED. For me?

LAUN. For thee? ay; who art thou? he hath said for a better man than thee.

SPEED. And must I go to him?

LAUN. Thou must run to him, for thou hast said so long, that going will scarce serve the turn.

SPEED. Why didst not tell me sooner? 'pox of your love-letters! [Exit.

LAUN. Now will he be swing'd for reading my letter: An unmannerly slave, that will thrust himself into secrets!—I'll after, to rejoice in the boy's correction. [Exit.

S C E N E II.

The same. A Room in the Duke's Palace.

Enter DUKE and THURIO; PROTEUS behind.

DUKE. Sir Thurio, fear not, but that she will love you,

Now Valentine is banish'd from her sight.

THU. Since his exile she hath despis'd me most, Forsworn my company, and rail'd at me, That I am desperate of obtaining her.

DUKE. This weak impress of love is as a figure Trenched in ice;⁴ which with an hour's heat

⁴ Trenched in ice;] Cut, carved in ice. *Trancher*, to cut, French. JOHNSON.

So, in *Garden of Feverisham*, 1592:

“Is deeply trenched in my blushing brow.” STEEVENS.

Dissolves to water, and doth lose his form.
 A little time will melt her frozen thoughts,
 And worthless Valentine shall be forgot.—
 How now, sir Proteus? Is your countryman,
 According to our proclamation, gone?

PRO. Gone, my good lord.

DUKE. My daughter takes his going grievously.;

PRO. A little time, my lord, will kill that grief.

DUKE. So I believe; but Thurio thinks not so.—
 Proteus, the good conceit I hold of thee,
 (For thou hast shown some sign of good desert,)
 Makes me the better to confer with thee.

PRO. Longer than I prove loyal to your grace,
 Let me not live to look upon your grace.

DUKE. Thou know'st, how willingly I would effect
 The match between sir Thurio and my daughter.

PRO. I do, my lord.

DUKE. And also, I think thou art not ignorant
 How she opposes her against my will.

PRO. She did, my lord, when Valentine was here.

DUKE. Ay, and perversely she perseveres so.
 What might we do to make the girl forget
 The love of Valentine, and love sir Thurio?

PRO. The best way is, to slander Valentine
 With falshood, cowardice, and poor descent;
 Three things that women highly hold in hate.

DUKE. Ay, but she'll think, that it is spoke in hate.

PRO. Ay, if his enemy deliver it:

§ — *grievously*.] So some copies of the first folio; others have, *heavily*. The word therefore must have been corrected, while the sheet was working off at the press. The word *last*, p. 243. l. 2, was inserted in some copies in the same manner. MALONE.

Therefore it must, with circumstance,⁷ be spoken
By one, whom she esteemeth as his friend.

DUKE. Then you must undertake to slander him.

PRO. And that, my lord, I shall be loth to do:
'Tis an ill office for a gentleman;
Especially, against his very friend.⁸

DUKE. Where your good word cannot advantage
him,

Your slander never can endamage him;
Therefore the office is indifferent,
Being entreated to it by your friend.

PRO. You have prevail'd, my lord: if I can do it,
By aught that I can speak in his dispraise,
She shall not long continue love to him.
But say, this weed her love from Valentine,
It follows not that she will love sir Thurio.

THU. Therefore as you unwind her love from him,
Lest it should ravel and be good to none,
You must provide to bottom it on me:
Which must be done, by praising me as much
As you in worth dispraise sir Valentine.

DUKE. And, Proteus, we dare trust you in this
kind;

⁷ ——— *with circumstance,*] With the addition of such incidental particulars as may induce belief. JOHNSON.

⁸ ——— *his very friend.*] *Very* is immediate. So, in *Macbeth*:
"And the *very* ports they blow." STEEVENS.

⁹ ——— *as you unwind her love* ———] As you wind off her love from him, make me the *bottom* on which you wind it. The housewife's term for a ball of thread wound upon a central body, is a *bottom of thread*. JOHNSON.

So, in *Grange's Garden*, 1577, "in answer to a letter written unto him by a Curtyzan:"

"A *bottom* for your filke it seems

"My letters are become,

"Which oft with winding off and on

"Are wasted whole and some." STEEVENS.

Because we know, on Valentine's report,
 You are already love's firm votary,
 And cannot soon revolt and change your mind.
 Upon this warrant shall you have access,
 Where you with Silvia may confer at large;
 For she is lumpish, heavy, melancholy,
 And, for your friend's sake, will be glad of you;
 Where you may temper her,² by your persuasion,
 To hate young Valentine, and love my friend.

PRO. As much as I can do, I will effect:—
 But you, sir Thurio, are not sharp enough;
 You must lay lime,³ to tangle her desires,
 By wailful sonnets, whose composed rhimes
 Should be full fraught with serviceable vows.

DUKE. Ay, much the force of heaven-bred poesy.⁴

PRO. Say, that upon the altar of her beauty
 You sacrifice your tears, your sighs, your heart:
 Write, till your ink be dry; and with your tears
 Moist it again; and frame some feeling line,
 That may discover such integrity:⁵ —
 For Orpheus' lute was strung with poets' sinews;⁶

² — you may temper her,] Mould her, like wax, to whatever shape you please. So, in *King Henry IV.* P. II: "I have him already tempering between my finger and my thumb; and shortly will I seal with him." MALONE.

³ — lime,] That is, *birdlime*. JOHNSON.

⁴ Ay, much the force of heaven-bred poesy:] The old copy reads—
 "Ay, much is," &c. RITSON.

⁵ — such integrity:] *Such integrity* may mean such ardour and sincerity as would be manifested by practising the directions given in the four preceding lines. STEEVENS.

I suspect that a line following this has been lost; the import of which perhaps was—

"As her obdurate heart may penetrate." MALONE.

⁶ For Orpheus' lute was strung with poets' sinews;] This shews Shakspeare's knowledge of antiquity. He here assigns Orpheus his true character of legislator. For under that of a poet only, or

Whose golden touch could soften steel and stones,
 Make tigers tame, and huge leviathans
 Forsake unfounded deeps to dance on sands.
 After your dire-lamenting elegies,
 Visit by night your lady's chamber-window
 With some sweet concert:⁷ to their instruments
 Tune a deploring dump;⁸ the night's dead silence
 Will well become such sweet complaining griev-
 ance.

lover, the quality given to his lute is unintelligible. But, considered as a lawgiver, the thought is noble, and the imagery exquisitely beautiful. For by his *lute*, is to be understood his *system of laws*; and by the *poets' sinews*, the power of numbers, which Orpheus actually employed in those laws to make them received by a fierce and barbarous people. WARBURTON.

Proteus is describing to Thurio the powers of poetry; and gives no quality to the lute of Orpheus, but those usually and vulgarly ascribed to it. It would be strange indeed if, in order to prevail upon the ignorant and stupid Thurio to write a sonnet to his mistress, he should enlarge upon the legislative powers of Orpheus, which were nothing to the purpose. Warburton's observations frequently tend to prove Shakspeare more profound and learned than the occasion required, and to make the Poet of Nature the most unnatural that ever wrote. M. MASON.

7 ———with some sweet concert:] The old copy has *confort*, which I once thought might have meant in our author's time a band or company of musicians. So, in *Romeo and Juliet*:

"Tyb. Mercutio, thou *confort'st* with Romeo.

"Mer. *Confort!* what, dost thou make us *minstrels?*"

The subsequent words, "*To their instruments—*," seem to favour this interpretation; but other instances, that I have since met with, in books of our author's age, have convinced me that *confort* was only the old spelling of *concert*, and I have accordingly printed the latter word in the text. The epithet *sweet* annexed to it, seems better adapted to the musick itself than to the band. *Confort*, when accented on the first syllable, (as here) had, I believe, the former meaning; when on the second, it signified a company. So, in the next scene:

"What say'st thou? Wilt thou be of our *Confort?*"

MALONE.

8 *Tune a deploring dump;*] A *dump* was the ancient term for a mournful elegy. STEEVENS.

This, or else nothing, will inherit her.⁹

DUKE. This discipline shows thou hast been in love.

THU. And thy advice this night I'll put in practice:
Therefore, sweet Proteus, my direction-giver,
Let us into the city presently

To fort² some gentlemen well skill'd in musick:

I have a sonnet, that will serve the turn,

To give the onset to thy good advice.

DUKE. About it, gentlemen.

PRO. We'll wait upon your grace, till after supper;
And afterward determine our proceedings.

DUKE. Even now about it; I will pardon you.³

[*Excunt.*]

ACT IV. SCENE I.

A Forest, near Mantua.

Enter certain Out-laws.

1 OUT. Fellows, stand fast; I see a passenger.

2 OUT. If there be ten, shrink not, but down
with 'em.

⁹ — *will inherit her.*] To *inherit*, is, by our author, sometimes used, as in this instance, for *to obtain possession of*, without any idea of acquiring *by inheritance*. So, in *Titus Andronicus*:

"He that had wit, would think that I had none,

"To bury so much gold under a tree,

"And never after to *inherit it*."

This sense of the word was not wholly disused in the time of Milton, who in his *Comus* has — "*disinherit Chaos*," — meaning only, *dispossess* it. STEEVENS.

² To fort —] i. e. to choose out. So, in *K. Richard III*:

"Yet I will fort a pitchy hour for thee." STEEVENS.

³ — *I will pardon you.*] I will excuse you from waiting.

JOHNSON,

Enter VALENTINE and SPEED.

3 OUT. Stand, fir, and throw us that you have
about you;
If not, we'll make you sit and rifle you.⁴

SPEED. Sir, we are undone! these are the villains
That all the travellers do fear so much.

VAL. My friends,—

1 OUT. That's not so, fir; we are your enemies.

2 OUT. Peace; we'll hear him.

3 OUT. Ay, by my beard, will we;
For he's a proper man.⁵

VAL. Then know, that I have little wealth to lose;
A man I am, cross'd with adversity:
My riches are these poor habiliments,
Of which if you should here disfurnish me,
You take the sum and substance that I have.

2 OUT. Whither travel you?

VAL. To Verona.

1 OUT. Whence came you?

VAL. From Milan.

3 OUT. Have you long sojourn'd there?

VAL. Some sixteen months: and longer might have
staid,

⁴ *If not, we'll make you sit, and rifle you.*] The old copy reads as I have printed the passage. Paltry as the opposition between *stand* and *sit* may be thought, it is Shakspeare's own. My predecessors read—"we'll make you, *fir*," &c. STEEVENS.

Sir, is the corrupt reading of the third folio. MALONE.

⁵ — *a proper man.*] i. e. a well-looking man; he has the appearance of a gentleman. So, afterwards:

"And partly, seeing you are *beautified*

"*With goodly shape*—." MALONE.

Again, in *Othello*:

"This Ludovico is a *proper* man." STEEVENS.

If crooked fortune had not thwarted me.

1 OUT. What, were you banish'd thence?

VAL. I was.

2 OUT. For what offence?

VAL. For that which now torments me to rehearse:
I kill'd a man, whose death I much repent;
But yet I slew him manfully in fight,
Without false vantage, or base treachery.

1 OUT. Why ne'er repent it, if it were done so:
But were you banish'd for so small a fault?

VAL. I was, and held me glad of such a doom.

1 OUT. Have you the tongues?

VAL. My youthful travel therein made me happy;
Or else I often had been miserable.

3 OUT. By the bare scalp of Robin Hood's fat
friar,⁶

⁶ — Robin Hood's *fat friar*,] *Robin Hood* was captain of a band of robbers, and was much inclined to rob churchmen.

JOHNSON.

So, in *A mery Geste of Robyn Hoode*, &c. bl. 1. no date:

"These *byshoppes* and these *archebyshoppes*

"Ye shall them beate and bynde," &c.

But by Robin Hood's *fat friar*, I believe, Shakspeare means *Friar Tuck*, who was confessor and companion to this noted out-law. So, in one of the old songs of *Robin Hood*:

"And of brave little John,

"Of *Friar Tuck* and Will Scarlett,

"Stokelly and Maid Marian."

Again, in the 26th song of Drayton's *Polyolbion*:

"Of *Tuck the merry friar* which many a sermon made,

"In praise of *Robin Hoode*, his out-lawes, and his trade."

See figure III. in the plate at the end of the first part of *King Henry IV.* with Mr. Toller's observations on it. STEEVENS.

Dr. Johnson seems to have misunderstood this passage. The speaker does not swear by the scalp of some churchman who had been plundered, but by the shaven crown of Robin Hood's chaplain. — "We will live and die together, (says a personage in Peele's *Edward I.* 1593,) like Robin Hood, little John, *friar Tuck*, and Maide Marian." MALONE.

This fellow were a king for our wild faction.

1 OUT. We'll have him: first, a word.

SPEED. Master, be one of them;

It is an honourable kind of thievery.

VAL. Peace, villain!

2 OUT. Tell us this: Have you any thing to take to?

VAL. Nothing, but my fortune.

3 OUT. Know then, that some of us are gentlemen,
Such as the fury of ungovern'd youth
Thrust from the company of awful men:⁷
Myself was from Verona banished,
For practising to steal away a lady,
An heir, and near allied unto the Duke.⁸

7 ——— *awful men*:] Reverend, worshipful, such as magistrates, and other principal members of civil communities. JOHNSON.

Awful is used by Shakspeare, in another place, in the sense of *lawful*. Second part of *K. Henry IV.* A⁴ IV. sc. ii:

"We come within our *awful* banks again. TYRWHITT.

So, in *King Henry V.* 1600:

"—— creatures that by *awe* ordain

"An *awful* of order to a peopled kingdom." MALONE.

I believe we should read — *lawful men* — i. e. *legales homines*. So, in *The Newe Booke of Justices*, 1560: "—— commandinge him to the same to make an inquest and pannel of *lawful* men of his countie." For this remark I am indebted to Dr. Farmer.

STEEVENS.

Awful men means men well-governed, observant of law and authority; full of, or subject to awe. In the same kind of sense as we use *fearful*. RITSON.

8 *An heir, and near allied unto the duke.*] All the impressions, from the first downwards, read — *An heir, and niece allied unto the duke*. But our poet would never have expressed himself so stupidly, as to tell us, this lady was the duke's *niece*, and *allied* to him: for her alliance was certainly sufficiently included in the first term. Our author meant to say, she was an *heiress*, and *near allied* to the duke; an expression the most natural that can be for the purpose, and very frequently used by the stage-poets. THEOBALD.

A *niece*, or a *nephew*, did not always signify the daughter of a

2 OUT. And I from Mantua, for a gentleman,
Whom, in my mood, I stabb'd unto the heart.'

1 OUT. And I, for such like petty crimes as these.
But to the purpose,—(for we cite our faults,
That they may hold excus'd our lawless lives,)
And, partly, seeing you are beautify'd
With goodly shape; and by your own report
A linguist; and a man of such perfection,
As we do in our quality² much want;—

2 OUT. Indeed, because you are a banish'd man,
Therefore, above the rest, we parley to you:
Are you content to be our general?
To make a virtue of necessity,
And live, as we do, in this wilderness?

3 OUT. What say'st thou? wilt thou be of our
comfort?
Say, ay, and be the captain of us all:
We'll do thee homage, and be rul'd by thee,
Love thee as our commander, and our king.

brother or sister, but any remote descendant. Of this use I have given instances, as to a *nephew*. See *Othello*, Act I. I have not, however, disturbed Theobald's emendation. STEEVENS.

Heir in our author's time (as it sometimes is now) was applied to females, as well as males. The old copy reads—*And heir*. The correction was made in the third folio. MALONE.

⁹ *Whom in my mood I stabb'd unto the heart.*] Thus Dryden:
"Madness laughing in his ireful mood."

Again, Gray:

"Moody madness, laughing, wild," HENLEY.

Mood is anger or resentment. MALONE.

² —in our quality—] Our *quality* means our profession, calling, or condition of life. Thus in Massinger's *Roman Actor*, Aretinus says to Paris the tragedian:

"In thee, as being chief of thy profession,

"I do accuse the *quality* of treason:"

that is, the whole profession or fraternity.

Hamlet, speaking of the young players, says, "will they pursue the *quality* no longer than they can sing!" &c. &c. M. MASON.

1 OUT. But if thou scorn our courtesy, thou diest.

2 OUT. Thou shalt not live to brag what we have offer'd.

VAL. I take your offer, and will live with you;
Provided that you do no outrages
On silly women, or poor passengers,³

3 OUT. No, we detest such vile base practices.
Come, go with us, we'll bring thee to our crews,
And shew thee all the treasure we have got;
Which, with ourselves, all rest at thy dispose.

[*Exeunt.*]

S C E N E II.

Milan. *Court of the Palace.*

Enter PROTEUS.

PRO. Already have I been false to Valentine,
And now I must be as unjust to Thurio.
Under the colour of commending him,
I have access my own love to prefer;
But Silvia is too fair, too true, too holy,
To be corrupted with my worthless gifts.
When I protest true loyalty to her,
She twits me with my falshood to my friend;
When to her beauty I commend my vows,
She bids me think, how I have been forsworn
In breaking faith with Julia whom I lov'd:
And, notwithstanding all her sudden quips,⁴

³ —no outrages

On silly women, or poor passengers.] This was one of the rules of Robin Hood's government. STEEVENS.

⁴ —sudden quips,] That is, hasty passionate reproaches and scoffs. So Macbeth is in a kindred sense said to be *sudden*; that is, irascible and impetuous. JOHNSON.

The least whereof would quell a lover's hope,
 Yet, spaniel-like, the more she spurns my love,
 The more it grows, and fawneth on her still.
 But here comes Thurio: now must we to her window,
 And give some evening music to her ear.

Enter THURIO, and Musicians.

THU. How, now, sir Proteus? are you crept before us?

PRO. Ay, gentle Thurio; for, you know, that love

Will creep in service were it cannot go.'

THU. Ay, but, I hope, sir, that you love not here.

PRO. Sir, but I do; or else I would be hence.

THU. Whom? Sir?

PRO. Ay, Silvia,—for your sake.

THU. I thank you for your own. Now, gentlemen,
 Let's tune, and to it lustily a while.

Enter Host, at a distance; and JULIA in boy's clothes.

HOST. Now, my young guest! methinks you're
 allycholly; I pray you, why is it?

JUL. Marry, mine host, because I cannot be merry.

HOST. Come, we'll have you merry: I'll bring you
 where you shall hear musick, and see the gentleman
 that you ask'd for.

The same expression is used by Dr. Wilson in his *Artz of Rhetorique*, 1553: "And make him at his wit's end through the sudden quip." MALONE.

' —you know, that love

Will creep in service where it cannot go.] Kindness will creep where it cannot gang, is to be found in Kelly's Collection of Scottish Proverbs, p. 226. REED.

JUL. But shall I hear him speak?

HOST. Ay, that you shall.

JUL. That will be musick. [Musick plays,

HOST. Hark! hark!

JUL. Is he among these?

HOST. Ay: but peace, let's hear 'em.

S O N G.

*Who is Silvia? what is she,
That all our swains commend her?
Holy, fair, and wise is she;
The heavens such grace did lend her,⁶
That she might admired be.*

*Is she kind, as she is fair?
For beauty lives with kindness:⁷
Love doth to her eyes repair,
To help him of his blindness;
And, being help'd, inhabits there.*

*Then to Silvia let us sing,
That Silvia is excelling;
She excells each mortal thing,
Upon the dull earth dwelling:
To her let us garlands bring.*

⁶ Who is Silvia? what is she, &c. —

The heavens such grace did lend her,] So, in *Pericles*:

“ So buxom, blithe, and full of face,

“ As heaven had lent her all his grace.” DOUCE.

⁷ — beauty lives with kindness:] Beauty without kindness dies unenjoyed, and undelighting. JOHNSON.

Host. How now? you are fadder than you were before?

How do you, man? the musick likes you not.

JUL. You mistake; the musician likes me not.

Host. Why, my pretty youth?

JUL. He plays false, father.

Host. How? out of tune on the strings?

JUL. Not so; but yet so false, that he grieves my very heart-strings.

Host. You have a quick ear.

JUL. Ay, I would I were deaf! it makes me have a slow heart.

Host. I perceive, you delight not in musick.

JUL. Not a whit, when it jars so.

Host. Hark, what fine change is in the musick!

JUL. Ay; that change is the spite.

Host. You would have them always play but one thing?

JUL. I would always have one play but one thing. But, host, doth this fir Proteus, that we talk on, often resort unto this gentlewoman?

Host. I tell you what Launce, his man, told me, he loved her out of all nick.⁸

JUL. Where is Launce?

⁸ ——— out of all nick.] Beyond all reckoning or count. Reckonings are kept upon nicked or notched sticks or tallies.

WARBURTON.

So, in *A Woman never vex'd*, 1632:

“ ——— I have carried

“ The tallies at my girdle seven years together,

“ For I did ever love to deal honestly in the nick.”

As it is an inn-keeper who employs the allusion, it is much in character. STEEVENS.

HOST. Gone to seek his dog; which, to-morrow, by his master's command, he must carry for a present to his lady.

JUL. Peace! stand aside; the company parts.

PRO. Sir Thurio, fear not you; I will so plead, That you shall say, my cunning drift excels.

THU. Where meet we?

PRO. At faint Gregory's well.

THU. Farewell. [*Exeunt THURIO and Musicians.*]

SILVIA *appears above, at her window.*

PRO. Madam, good even to your ladyship.

SIL. I thank you for your musick, gentlemen: Who is that, that spake?

PRO. One, lady, if you knew his pure heart's truth, You'd quickly learn to know him by his voice.

SIL. Sir Proteus, as I take it.

PRO. Sir Proteus, gentle lady, and your servant.

SIL. What is your will?

PRO. That I may compass yours.

SIL. You have your wish; my will is even this,⁹— That presently you hie you home to bed. Thou subtle, perjur'd, false, disloyal man! Think'st thou, I am so shallow, so conceited, To be seduced by thy flattery, That hast deceiv'd so many with thy vows? Return, return, and make thy love amends. For me,—by this pale queen of night I swear, I am so far from granting thy request,

⁹ *You have your wish; my will is even this,*] The word *will* is here ambiguous. He wishes to gain her will: she tells him, if he wants her will he has it. JOHNSON.

That I despise thee for thy wrongful suit;
And by and by intend to chide myself,
Even for this time I spend in talking to thee.

PRO. I grant, sweet love, that I did love a lady;
But she is dead.

JUL. 'Twere false, if I should speak it;
For, I am sure, she is not buried. [*Aside.*

SIL. Say, that she be; yet Valentine, thy friend,
Survives; to whom, thyself art witness,
I am betroth'd: And art thou not ashamed
To wrong him with thy importunacy?

PRO. I likewise hear, that Valentine is dead.

SIL. And so, suppose, am I; for in his grave²
Assure thyself, my love is buried.

PRO. Sweet lady, let me rake it from the earth.

SIL. Go to thy lady's grave, and call her's thence;
Or, at the least, in her's sepulchre thine.

JUL. He heard not that. [*Aside.*

PRO. Madam, if your heart be so obdurate,
Vouchsafe me yet your picture for my love,
The picture that is hanging in your chamber;
To that I'll speak, to that I'll sigh and weep:
For, since the substance of your perfect self
Is else devoted, I am but a shadow;
And to your shadow will I make true love.

JUL. If 'twere a substance, you would, sure, de-
ceive it,
And make it but a shadow, as I am. [*Aside.*

SIL. I am very loth to be your idol, sir;

² — in his grave —] The old copy has — her grave. The
emendation was made by the editor of the second folio.

But, since your falshood shall become you well³
 To worship shadows, and adore false shapes,
 Send to me in the morning, and I'll send it:
 And so, good rest.

PRO. As wretches have o'er-night,
 That wait for execution in the morn.

[*Exeunt* PROTEUS; and SILVIA, from above.

JUL. Host, will you go?

HOST. By my hallidom,⁴ I was fast asleep.

³ But, since your falshood shall become you well —] This is hardly sense. We may read, with very little alteration,

"But since you're false, it shall become you well."

JOHNSON.

There is no occasion for any alteration, if we only suppose that it is understood here, as in several other places:

"But, since your falshood, shall become you well

"To worship shadows and adore false shapes,"

i. e. But since your falshood, it shall become you well, &c.

Or indeed, in this place, *To worship shadows*, &c. may be considered as the nominative case to *shall become*. TYRWHITT.

"I am very loth, says Silvia, to be your idol; but since your falshood to your friend and mistress will become you to worship shadows, and adore false shapes (i. e. will be properly employed in so doing), send to me, and you shall have my picture." RITSON.

I once had a better opinion of the alteration proposed by Dr. Johnson than I have at present. I now believe the text is right, and that our author means, however licentious the expression, — But, since your falshood well becomes, or is well suited to, the worshipping of shadows, and the adoring of false shapes, send to me in the morning for my picture, &c. Or, in other words, But, since the worshipping of shadows and the adoring of false shapes shall well become you, false as you are, send, &c. *To worship shadows*, &c. I consider as the objective case, as well as you. There are other instances in these plays of a double accusative depending on the same verb. I have therefore followed the punctuation of the old copy, and not placed a comma after *falsehood*, as in the modern editions. Since is, I think, here an adverb, not a preposition. MALONE.

⁴ By my hallidom,] i. e. my sentence at the general resurrection, or, as I hope to be saved: *haligdom*, Saxon. RITSON.

JUL. Pray you, where lies fir Proteus?

HOST. Marry, at my house: trust me, I think, 'tis almost day.

JUL. Not so; but it hath been the longest night
That e'er I watch'd and the most heaviest.⁵

[*Exeunt.*

S C E N E III.

The same.

Enter EGLAMOUR.

EGL. This is the hour that madam Silvia
Entreated me to call, and know her mind;
There's some great matter she'd employ me in.—
Madam, madam!

SILVIA appears above, at her window.

SIL. Who calls?

EGL. Your servant and your friend;
One that attends your ladyship's command.

SIL. Sir Eglamour, a thousand times good-mor-
row.

EGL. As many, worthy lady, to yourself.
According to your ladyship's impole,⁶
I am thus early come, to know what service
It is your pleasure to command me in.

SIL. O Eglamour, thou art a gentleman,

⁵ — *most heaviest.*] This use of the double superlative is frequent in our author. So, in *King Lear*, Act II. sc. iii:

“To take the basest and *most poorest* shape.” STEEVENS.

⁶ — *your ladyship's impole,*] *Impose* is *injunction*, *command*. A task set at college, in consequence of a fault, is still called an *imposition*. STEEVENS.

(Think not, I flatter, for, I swear, I do not,)
 Valiant, wise, remorseful,⁷ well accomplish'd,
 Thou art not ignorant, what dear good will
 I bear unto the banish'd Valentine;
 Nor how my father would enforce me marry
 Vain Thurio, whom my very soul abhorr'd.
 Thyself hast lov'd; and I have heard thee say,
 No grief did ever come so near thy heart,
 As when thy lady and thy true love died,
 Upon whose grave thou vow'd'st pure chastity,⁸
 Sir Eglamour, I would to Valentine,
 To Mantua, where, I hear, he makes abode;
 And, for the ways are dangerous to pass,
 I do desire thy worthy company,
 Upon whose faith and honour I repose.
 Urge not my father's anger, Eglamour,
 But think upon my grief, a lady's grief;
 And on the justice of my flying hence,
 To keep me from a most unholy match,
 Which heaven and fortune still reward with plagues.

⁷ ——— remorseful,] *Remorseful* is pitiful. So, in *The Maids Metamorphosis* by Lyly, 1600:

"Provokes my mind to take *remorse* of thee."

Again, in Chapman's translation of the 2d book of Homer's *Iliad*, 1598:

"Descend on our long-toyled host with thy *remorseful* eye."

STEEVENS.

⁸ *Upon whose grave thou vow'd'st pure chastity.*] It was common in former ages for widowers and widows to make vows of chastity in honour of their deceased wives or husbands. In Dugdale's *Antiquities of Warwickshire*, page 1013, there is the form of a commission by the bishop of the diocese for taking a vow of chastity made by a widow. It seems that, besides observing this vow, the widow was, for life, to wear a veil and a mourning habit. Some such distinction we may suppose to have been made in respect of male votarists; and therefore this circumstance might inform the players how sir Eglamour should be dress'd; and will account for Silvia's having chosen him as a person in whom she could confide without injury to her own character. STEEVENS.

I do desire thee, even from a heart
As full of sorrows as the sea of sands,
To bear me company, and go with me:
If not, to hide what I have said to thee,
That I may venture to depart alone.

EGL. Madam, I pity much your grievances;⁹
Which since I know they virtuously are plac'd,
I give consent to go along with you;
Recking as little² what betideth me,
As much I wish all good befortune you.
When will you go?

SIL. This evening coming.

EGL. Where shall I meet you?

SIL. At friar Patrick's cell,
Where I intend holy confession.

EGL. I will not fail your ladyship:
Good-morrow, gentle lady.

SIL. Good-morrow, kind sir Eglamour. [*Exeunt.*]

S C E N E IV.

The same.

Enter LAUNCE, with his dog.

When a man's servant shall play the cur with him,
look you, it goes hard: one that I brought up of a
puppy; one that I saved from drowning, when three
or four of his blind brothers and sisters went to it! I

⁹ —grievances;] Sorrows, sorrowful affections. JOHNSON.

² Recking as little—] To *reck* is to care for. So, in *Hamlet*:

"And *recks* not his own read."

Both Chaucer and Spenser use this word with the same signifi-
cation. STEEVENS.

have taught him—even as one would say precisely, Thus I would teach a dog. I was sent to deliver him, as a present to mistress Silvia, from my master; and I came no sooner into the dining-chamber, but he steps me to her trencher, and steals her capon's leg. O, 'tis a foul thing, when a cur cannot keep himself³ in all companies! I would have, as one should say, one that takes upon him to be a dog⁴ indeed, to be, as it were, a dog at all things. If I had not had more wit than he, to take a fault upon me that he did, I think verily he had been hang'd for't; sure as I live, he had suffer'd for't: you shall judge. He thrusts me himself into the company of three or four gentlemen-like dogs, under the duke's table; he had not been there (bless the mark) a pissing while,⁵ but all the chamber smelt him. *Out with the dog*, says one; *What cur is that?* says another; *Whip him out*, says the third; *Hang him up*, says the duke. I, having been acquainted with the smell before, knew it was Crab; and goes me to the fellow that whips the dogs:⁶ *Friend*, quoth I, *you mean to whip the dog?* *Ay, marry, do I*, quoth he. *You do him the more wrong*, quoth I; *'twas I did the thing you wot of*. He makes me no more ado, but whips me out of the chamber. How many masters would

³ — keep himself—] i. e. restrain himself. STEEVENS.

⁴ — to be a dog—] I believe we should read—*I would have, &c. one that takes upon him to be a dog, to be a dog indeed, to be, &c.* JOHNSON.

⁵ — a pissing while,] This expression is used in Ben Jonson's *Magnetic Lady*: “—have patience but a *issing while*.” It appears from Ray's Collection, that it is proverbial. STEEVENS.

⁶ *The fellow that whips the dogs:*] This appears to have been part of the office of an *usher of the table*. So, in *Mucedorus*:

“—I'll prove my office good: for look you, &c.—When a dog chance to blow his nose backward, then with a *whip* I give him good time of the day, and strew rushes presently.” STEEVENS.

do this for their servant?⁷ Nay, I'll be sworn, I have sat in the stocks for puddings he hath stolen, otherwise he had been executed: I have stood on the pillory for geese he hath kill'd, otherwise he had suffer'd for't: thou think'st not of this now!—Nay, I remember the trick you served me, when I took my leave of madam Silvia;⁸ did not I bid thee still mark me, and do as I do? When didst thou see me heave up my leg, and make water against a gentlewoman's farthingale? didst thou ever see me do such a trick?

Enter PROTEUS *and* JULIA.

PRO. Sebastian is thy name? I like thee well,
And will employ thee in some service presently.

JUL. In what you please;—I will do what I can.

PRO. I hope thou wilt.—How now, you whore-
son peasant? [*To* LAUNCE.

Where have you been these two days loitering?

LAUN. Marry, sir, I carry'd mistress Silvia the
dog you bade me.

⁷ ———their *servant*?] The old copy reads — *his* servant?

STEEVENS.

Corrected by Mr. Pope. MALONE.

⁸ ———*madam* Silvia;] Perhaps we should read of *madam Julia*.
It was *Julia* only of whom a formal leave could have been taken.

STEEVENS.

Dr. Warburton, without any necessity I think, reads—*Julia*; “alluding to the leave his master and he took when they left Verona.” But it appears from a former scene, (as Mr. Heath has observed,) that Launce was not present when Proteus and Julia parted. Launce on the other hand has just taken leave of, i. e. parted from, (for that is all that is meant) *madam Silvia*.

MALONE.

Though Launce was not present when *Julia* and Proteus parted, it by no means follows that he and Crab had not likewise their audience of leave. RITSON.

PRO. And what says she to my little jewel?

LAUN. Marry, she says, your dog was a cur; and tells you, currish thanks is good enough for such a present.

PRO. But she receiv'd my dog?

LAUN. No, indeed, she did not: here have I brought him back again.

PRO. What, didst thou offer her this from me?

LAUN. Ay, sir; the other squirrel⁹ was stolen from me by the hangman's boys in the market-place: and then I offer'd her mine own; who is a dog as big as ten of yours, and therefore the gift the greater.

PRO. Go, get thee hence, and find my dog again, Or ne'er return again into my sight.

Away, I say; Stay'st thou to vex me here?

A slave, that still an end,² turns me to shame

[Exit LAUNCE.

Sebastian, I have entertained thee,
Partly, that I have need of such a youth,
That can with some discretion do my business,
For 'tis no trusting to yon foolish lowt;

⁹ ——— *the other squirrel, &c.*] Sir T. Hanmer reads — “the other, *Squirrel*,” &c. and consequently makes *Squirrel* the proper name of the beast. Perhaps Launce only speaks of it as a diminutive animal, more resembling a *squirrel* in size, than a dog.

STEEVENS.

The subsequent words, — who is a dog as big as ten of yours,” shew that Mr. Steevens's interpretation is the true one. MALONE.

² ——— an end,] i. e. *in the end*, at the conclusion of every business he undertakes. STEEVENS.

Still an end, and *most an end*, are vulgar expressions, and mean commonly, generally. So, in Massinger's *Very Woman*, a Citizen asks the Master, who had slaves to sell, “What will that girl do?” To which he replies:

“ ——— sure no harm at all, sir,
“ For she sleeps *most an end*.” M. MASON.

But, chiefly, for thy face, and thy behaviour;
Which (if my augury deceive me not,)
Witness good bringing up, fortune, and truth:
Therefore know thou,³ for this I entertain thee.
Go presently, and take this ring with thee,
Deliver it to madam Silvia:

She lov'd me well, deliver'd it to me.⁴

JUL. It seems you lov'd her not, to leave her
token:⁵
She's dead, belike.⁶

³ — *know thou,*] The old copy has — *thee*. The emendation was made by the editor of the second folio. MALONE.

⁴ *She lov'd me well deliver'd it to me.*] i. e. She, who deliver'd it to me, lov'd me well. MALONE.

⁵ *It seems, you lov'd her not, to leave her token:*] Proteus does not properly leave his lady's token, he gives it away. The old edition has it:

"It seems you lov'd her not, *not* leave her token."

I should correct it thus:

"It seems you lov'd her not, *nor* love her token."

JOHNSON.

The emendation was made in the second folio. MALONE.

Johnson, not recollecting the force of the word *leave*, proposes an amendment of this passage, but that is unnecessary; for, in the language of the time, to *leave* means to *part with*, or *give away*. Thus, in *The Merchant of Venice*, Portia, speaking of the ring she gave Bassanio, says,

"— and here he stands;

"I dare be sworn for him, he would not *leave* it,

"Or pluck it from his finger, for the wealth

"That the world masters."

And Bassanio says, in a subsequent scene:

"If you did know to whom I gave the ring, &c.

"And how unwillingly I *left* the ring,

"You would abate the strength of your displeasure."

M. MASON.

To *leave*, is used with equal licence, in a former scene, for to *travse*. "I *leave* to be," &c. MALONE.

⁶ *She's dead, belike.*] This is said in reference to what Proteus had asserted to Silvia in a former scene; viz. that both *Julia* and *Valentine* were dead. STEEVENS.

PRO.

Not so ; I think, she lives.

JUL. Alas!

PRO. Why dost thou cry, alas?

JUL. I cannot choose but pity her.

PRO. Wherefore should'st thou pity her?

JUL. Because, methinks, that she lov'd you as well
As you do love your lady Silvia :

She dreams on him, that has forgot her love ;

You dote on her, that cares not for your love.

'Tis pity, love should be so contrary ;

And thinking on it makes me cry, alas !

PRO. Well, give her that ring, and therewithal
This letter ;—that's her chamber.—Tell my lady,
I claim the promise for her heavenly picture.

Your message done, hie home unto my chamber,
Where thou shalt find me sad and solitary.

[*Exit* PROTEUS.

JUL. How many women would do such a message?

Alas, poor Proteus! thou hast entertain'd

A fox, to be the shepherd of thy lambs :

Alas, poor fool! why do I pity him

That with his very heart despiseth me?

Because he loves her, he despiseth me ;

Because I love him, I must pity him.

This ring I gave him, when he parted from me,

To bind him to remember my good will :

And now am I (unhappy messenger)

To plead for that, which I would not obtain ;

To carry that, which I would have refus'd ;

To praise his faith, which I would have disprais'd.⁷

⁷ *To carry that, which I would have refus'd; &c.]* The sense is, to go and present that which I wish to be not accepted, to praise him whom I wish to be dispraised. JOHNSON.

I am my master's true confirmed love ;
 But cannot be true servant to my master,
 Unless I prove false traitor to myself.
 Yet will I woo for him ; but yet so coldly,
 As, heaven it knows, I would not have him speed.

Enter SILVIA, attended.

Gentlewoman, good day ! I pray you, be my mean
 To bring me where to speak with madam Silvia.

SIL. What would you with her, if that I be she ?

JUL. If you be she, I do entreat your patience
 To hear me speak the message I am sent on.

SIL. From whom ?

JUL. From my master, sir Proteus, madam.

SIL. O !—he sends you for a picture ?

JUL. Ay, madam.

SIL. Urfula, bring my picture there.

[Picture brought.]

Go, give your master this : tell him from me,
 One Julia, that his changing thoughts forget,
 Would better fit his chamber, than this shadow.

JUL. Madam, please you peruse this letter.—
 Pardon me, madam ; I have unadvis'd
 Deliver'd you a paper that I should not ;
 This is the letter to your ladyship.

SIL. I pray thee, let me look on that again.

JUL. It may not be ; good madam, pardon me.

SIL. There, hold.

I will not look upon your master's lines :
 I know, they are stuff'd with protestations,
 And full of new-found oaths ; which he will break,
 As easily as I do tear his paper.

JUL. Madam, he sends your ladyship this ring.

SKL. The more shame for him that he sends it me;
For, I have heard him say a thousand times,
His Julia gave it him at his departure :
Though his false finger hath profan'd the ring,
Mine shall not do his Julia so much wrong.

JUL. She thanks you.

SIL. What say'st thou?

JUL. I thank you, madam, that you tender her:
Poor gentlewoman! my master wrongs her much.

SIL. Dost thou know her?

JUL. Almost as well as I do know myself:
To think upon her woes, I do protest,
That I have wept an hundred several times.

SIL. Belike, she thinks that Proteus hath forsook
her.

JUL. I think she doth; and that's her cause of
sorrow.

SIL. Is she not passing fair?

JUL. She hath been fairer, madam, than she is:
When she did think my master lov'd her well,
She, in my judgement, was as fair as you;
But since she did neglect her looking-glass,
And threw her sun-expelling mask away,
The air hath starv'd the roses in her cheeks,
And pinch'd the lily-tincture of her face,⁸
That now she is become as black as I.

⁸ *And pinch'd the lily-tincture of her face,*] The colour of a part *pinched*, is livid, as it is commonly termed, *black and blue*. The weather therefore may justly be said to *pinch* when it produces the same visible effect. I believe this is the reason why the cold is said to *pinch*. JOHNSON.

Cleopatra says of herself:

“ ——— think on me,
“ That am with Phœbus' amorous *pinches* black.”

STEEVENS.

SIL. How tall was she?⁹

JUL. About my stature: for, at Pentecost,
When all our pageants of delight were play'd,
Our youth got me to play the woman's part,
And I was trimm'd in madam Julia's gown;
Which served me as fit, by all men's judgement,
As if the garment had been made for me:
Therefore, I know she is about my height.
And, at that time, I made her weep a-good,²
For I did play a lamentable part:
Madam, 'twas Ariadne, passioning
For Theseus' perjury, and unjust flight;³

⁹ Sil. *How tall was she?*] We should read—"How tall is she?"
For that is evidently the question which Silvia means to ask.

RITSON.

² —weep a-good,] i. e. in good earnest. *Tout de bon. Fr.*

STEEVENS.

So, in Marlowe's *Jew of Malta*, 1633:

"And therewithal their knees have rankled so,

"That I have laugh'd a-good." MALONE.

³ —'twas Ariadne, passioning

For Theseus' perjury, and unjust flight;] The history of this twice-deserted lady is too well known to need an introduction here; nor is the reader interrupted on the business of Shakspeare: but I find it difficult to refrain from making a note the vehicle for a conjecture which I may have no better opportunity of communicating to the public.—The subject of a picture of Guido (commonly supposed to be Ariadne deserted by Theseus and courted by Bacchus) may possibly have been hitherto mistaken. Whoever will examine the fabulous history critically, as well as the performance itself, will acquiesce in the truth of the remark. Ovid, in his *Fasts*, tells us, that Bacchus (who left Ariadne to go on his Indian expedition) found too many charms in the daughter of one of the kings of that country.

"Interea Liber, depexus crinibus, Indos

"Vincit, & Eoo dives ab orbe redit.

"Inter captivas facie præstante puellas

"Grata nimis Baccho filia regis erat

"Flebat amans conjux, spatiataque litore curvo

"Edidit incultis talia verba comis:

Which I so lively acted with my tears,
That my poor mistress, moved therewithal,
Wept bitterly; and, would I might be dead,
If I in thought felt not her very sorrow!

SIL. She is beholden to thee, gentle youth!—
Alas, poor lady! desolate and left!—
I weep myself, to think upon thy words.
Here, youth, there is my purse; I give thee this
For thy sweet mistress' sake, because thou lov'st her.
Farewell. [Exit SILVIA.]

JUL. And she shall thank you for't if e'er you
know her.—

“ Quid me desertis perituram, Liber, arenis

“ Servabas? potui dedoluisse semel.—

“ Ausus es ante oculos, adducta pellice, nostros

“ Tam bene compositum sollicitare torum,” &c.

Ovid. Fast. l. iii. v. 465.

In this picture he appears as if just returned from India, bringing with him his new favourite, who hangs on his arm, and whose presence only causes those emotions so visible in the countenance of Ariadne, who had been hitherto represented on this occasion:

“ ——— as passioning

“ For Theseus' perjury and unjust flight.”

From this painting a plate was engraved by Giacomo Freij, which is generally a companion to the Aurora of the same master. The print is so common, that the curious may easily satisfy themselves concerning the propriety of a remark which has intruded itself among the notes on Shakspeare.

To passion is used as a verb, by writers contemporary with Shakspeare. In *The Blind Beggar of Alexandria*, printed 1598, we meet with the same expression:

“ ——— what, art thou *passioning* over the picture of Cleanthes?”

Again, in *Elioflo Libidinoso*, a novel, by John Hinde, 1606:

“ ——— if thou gaze on a picture, thou must, with Pigmalion, be *passionate*.”

Again, in Spenser's *Faery Queen*, B. III. c. 2:

“ Some argument of matter *passioned*.” STEEVENS.

———'twas Ariadne, passioning———] On her being deserted by Theseus in the night, and left on the Island of Naxos.

MALONE.

A virtuous gentlewoman, mild, and beautiful.
 I hope, my master's suit will be but cold,
 Since she respects my mistress' love so much.⁴
 Alas, how love can trifle with itself!
 Here is her picture: Let me see; I think,
 If I had such a tire, this face of mine
 Were full as lovely as is this of hers:
 And yet the painter flatter'd her a little,
 Unless I flatter with myself too much.
 Her hair is auburn, mine is perfect yellow:
 If that be all the difference in his love,
 I'll get me such a colour'd periwig.⁵

⁴ —my mistress' love so much.] She had in her preceding speech called Julia *her mistress*; but it is odd enough that she should thus describe herself, when she is *alone*. Sir T. Hanmer reads — "*his mistress*;" but without necessity. Our author knew that his audience considered the disguised Julia in the present scene as a page to Proteus, and this, I believe, and the love of antithesis, produced the expression. MALONE.

⁵ I'll get me such a colour'd periwig.] It should be remembered, that false hair was worn by the ladies, long before *wigs* were in fashion. These false coverings, however, were called *perriwigs*. So, in *Northward Hoe*, 1607: "There is a new trade come up for cast gentlewomen, of *perriwig-making*: let your wife set up in the Strand." "*Perwickes*," however, are mentioned by Churchyard, in one of his earliest poems. STEEVENS.

See *Much Ado about Nothing*, A& II. sc. iii: "—and her hair shall be of what colour it please God."—and *The Merchant of Venice*, A& III. sc. ii:

"So are crisped snaky golden locks," &c.

Again, in *The Honestie of this age, proving by good circumstance that the world was never honest till now*, by Barnabe Rich, quarto, 1615: "My lady holdeth on her way, perhaps to the tire-maker's shop, where she shaketh her crownes, to bestowe upon some new-fashioned attire;—upon such artificial deformed *periwigs*, that they were fitter to furnish a theatre, or for her that in a stage play should represent some hag of hell, than to be used by a Christian woman." Again, *ibid*: "These attire-makers within these forty years were not known by that name; and but now very lately they kept their lowzie commodity of *periwigs*, and their monstrous attires, closed in boxes, — and those women that used to weare them

Her eyes are grey as glafs ;⁶ and fo are mine :
 Ay, but her forehead's low,⁷ and mine's as high.
 What fhould it be, that he refpects in her,
 But I can make refpective⁸ in myfelf,
 If this fond love were not a blinded god?
 Come, fhadow, come, and take this fhadow up,
 For 'tis thy rival. O thou fenfelefs form,
 Thou fhalt be worfhip'd, kifs'd, lov'd, and ador'd;
 And, were there fenfe in his idolatry,
 My fubftance fhould be ftatue in thy ftead.⁹

would not buy them but in fecret. But now they are not afhamed to fet them forth upon their ftalls, — fuch monftrous mop-powles of haire, fo proportioned and deformed, that but within thefe twenty or thirty years would have drawne the paffers-by to ftand and gaze, and to wonder at them." MALONE.

6 *Her eyes are grey as glafs;*] So Chaucer, in the chara^r of his Priorefs:

" Ful femely hire wimple y-pinched was;

" Hire nofe tretis; hire *eyen grey as glafs*." THEOBALD.

7 — *her forehead's low,*] A high forehead was in our author's time accounted a feature eminently beautiful. So, in *The History of Guy of Warwick*, "Felice his lady" is faid to "have the *same high forehead as Venus*." JOHNSON.

8 — *refpective* —] i. e. *respectable*. STEEVENS.

9 *My fubftance fhould be ftatue in thy ftead.*] It would be eafy to read with no more roughnefs than is found in many lines of Shakfpeare:

" — fhould be a ftatue in thy ftead."

The fenfe, as Mr. Edwards obferves, is, "He fhould have my fubftance as a *ftatue*, inftead of thee [the picture] who art a fenfelefs form." This word, however, is ufed without the article *a* in Maffinger's *Great Duke of Florence*:

" — it was your beauty

" That turn'd me *ftatue*."

And again, in Lord Surrey's tranflation of the 4th *Æneid*:

" And Trojan *ftatue* throw into the flame."

Again, in Dryden's *Don Sebastian*:

" — try the virtue of that Gorgon face,

" To ftare me into *ftatue*." STEEVENS.

Steevens has clearly proved that this paffage requires no amendment; but it appears from hence, and a paffage in Maffinger, that

I'll use thee kindly for thy mistress' sake,
 That us'd me so; or else, by Jove I vow,
 I should have scratch'd out your unseeing eyes,²
 To make my master out of love with thee. [Exit.

the word *statue* was formerly used to express a *portrait*. Julia is here addressing herself to a *picture*; and in the *City Madam*, the young ladies are supposed to take leave of the *statues* of their lovers, as they style them, though Sir John, at the beginning of the scene, calls them *pictures*, and describes them afterwards as nothing but superficies, colours, and no substance. M. MASON.

— *statue* —] *Statue* here, I think, should be written *statua*, and pronounced as it generally, if not always, was in our author's time, a word of three syllables. It being the first time this word occurs, I take the opportunity of observing that alterations have been often improperly made in the text of Shakspeare, by supposing *statue* to be intended by him for a dissyllable. Thus in *King Richard III.* A^{ct} III. sc. vii:

“But like dumb *statues*, or breathing stones.”

Mr. Rowe has unnecessarily changed *breathing* to *unbreathing*, for a supposed defect in the metre, to an actual violation of the sense.

Again, in *Julius Cæsar*, A^{ct} II. sc. ii:

“She dreamt to-night she saw my *statue*.”

Here, to fill up the line, Mr. Capell adds the name of Decius, and the last editor, deserting his usual caution, has improperly changed the regulation of the whole passage.

Again, in the same play, A^{ct} III. sc. ii:

“Even at the base of Pompey's *statue*.”

In this line, however, the true mode of pronouncing the word is suggested by the last editor, who quotes a very sufficient authority for his conjecture. From authors of the times it would not be difficult to fill whole pages with instances to prove that *statue* was at that period a trisyllable. Many authors spell it in that manner. On so clear a point the first proof which occurs is enough. Take the following from *Bacon's Advancement of Learning*, 4to. 1633: “It is not possible to have the true pictures or *statuaes* of Cyrus, Alexander, Cæsar, no nor of the kings or great personages of much later years,” &c. p. 88. Again, “—without which the history of the world seemeth to be as the *Statua* of Polyphemus with his eye out,” &c. REED.

² — *your unseeing eyes*,] So, in *Macbeth*:

“Thou hast no *speculation* in those eyes—.” STEEVENS.

TWO GENTLEMEN

ACT V. SCENE I.

The same. An Abbey.

Enter EGLAMOUR.

EGL. The sun begins to gild the western sky;
And now it is about the very hour
That Silvia, at Patrick's cell should meet me.³
She will not fail; for lovers break not hours,
Unless it be to come before their time;
So much they spur their expedition.

Enter SILVIA.

See, where she comes: Lady a happy evening.

SIL. Amen, amen! go on, good Eglamour,
Out at the postern by the abbey-wall;
I fear, I'am attended by some spies.

EGL. Fear not: the forest is not three leagues off:
If we recover that, we are sure enough.⁴ [*Exeunt.*]

SCENE II.

The same. An Apartment in the Duke's Palace.

Enter THURIO, PROTEUS, and JULIA.

THU. Sir Proteus, what says Silvia to my suit?

PRO. O, sir, I find her milder than she was;
And yet she takes exceptions at your person.

THU. What, that my leg is too long?

PRO. No; that it is too little.

³ *That Silvia, at Patrick's cell, should meet me.*] The old copy redundantly reads: "—friar Patrick's cell—". But the omission of this title is justified by a passage in [the next scene, where the Duke says— "At Patrick's cell this even; and there she was met."

STEEVENS.

⁴ —sure enough.] Sure is safe, out of danger. JOHNSON.

THU. I'll wear a boot, to make it somewhat rounder.

PRO. But love will not be spurr'd to what it loaths.

THU. What says she to my face?

PRO. She says, it is a fair one.

THU. Nay, then the wanton lies; my face is black.

PRO. But pearls are fair; and the old saying is,
Black men are pearls in beauteous ladies' eyes.⁵

JUL. 'Tis true, ⁶ such pearls as put out ladies' eyes;
For I had rather wink than look on them. [*Aside.*

THU. How likes she my discourse?

PRO. Ill, when you talk of war.

THU. But well, when I discourse of love, and peace.

JUL. But better, indeed, when you hold your peace.
[*Aside.*

THU. What says she to my valour?

PRO. O, sir, she makes no doubt of that,

JUL. She needs not, when she knows it cowardice.
[*Aside.*

THU. What says she to my birth?

PRO. That you are well deriv'd.

JUL. True; from a gentleman to a fool. [*Aside.*

THU. Considers she my possessions?

⁵ Black men are pearls &c.] So, in Heywood's *Iron Age*, 1632:

" — a black complexion

" Is always precious in a woman's eye."

Again, in *Sir Giles Goosecap*:

" — but to make every black flovenly cloud a pearl in her eye."

STEEVENS.

" A black man is a jewel in a fair woman's eye," is one of Ray's proverbial sentences. MALONE.

⁶ Jul. 'Tis true, &c.] This speech, which certainly belongs to Julia, is given in the old copy to Thurio. Mr. Rowe restored it to its proper owner. STEEVENS.

PRO. O, ay; and pities them.

THU. Wherefore?

JUL. That such an afs should owe them. [*Afide.*

PRO. That they are out by lease.⁷

JUL. Here comes the duke.

Enter DUKE.

DUKE. How now, fir Proteus? how now, Thurio?
Which of you saw fir Eglamour⁸ of late?

THU. Not I.

PRO.

Nor I.

DUKE.

Saw you my daughter?

PRO.

Neither.

DUKE. Why, then she's fled unto that peasant
Valentine;

And Eglamour is in her company.

'Tis true; for friar Laurence met them both,

As he in penance wander'd through the forest:

Him he knew well, and gues'd that it was she;

But, being mask'd, he was not sure of it:

Besides, she did intend confession

At Patrick's cell this even; and there she was not:

⁷ *That they are out by lease.*] I suppose he means, because Thurio's folly has let them on disadvantageous terms. STEEVENS.

She pities Sir Thurio's possessions, because they are let to others, and are not in his own dear hands. This appears to me to be the meaning of it. M. MASON.

"By Thurio's *possessions*, he himself understands his lands and estate. But Proteus chooses to take the word likewise in a figurative sense, as signifying his *mental endowments*: and when he says they are *out by lease*, he means they are no longer enjoyed by their master (who is a fool,) but are leased out to another." *Edinburgh Magazine*, Nov. 1786. STEEVENS.

⁸ — Sir Eglamour —] *Sir*, which is not in the old copy, was inserted by the editor of the second folio. MALONE.

These likelihoods confirm her flight from hence.
 Therefore, I pray you, stand not to discourse,
 But mount you presently ; and meet with me
 Upon the rising of the mountain-foot
 That leads toward Mantua, whither they are fled ;
 Dispatch, sweet gentlemen, and follow me. [*Exit.*]

THU. Why, this it is to be a peevish girl,⁹
 That flies her fortune when it follows her :
 I'll after ; more to be reveng'd on Eglamour,
 Than for the love of reckless Silvia.² [*Exit.*]

PRO. And I will follow, more for Silvia' love,
 Than hate of Eglamour that goes with her. [*Exit.*]

JUL. And I will follow, more to cross that love,
 Than hate for Silvia, that is gone for love. [*Exit.*]

S C E N E III.

Frontiers of Mantua. The Forest.

Enter SILVIA, and Out-laws.

OUT. Come, come ;

Be patient, we must bring you to our captain.

SIL. A thousand more mischances than this one
 Have learn'd me how to brook this patiently.

2 OUT. Come, bring her away.

1 OUT. Where is the gentleman that was with her ?

3 OUT. Being nimble-footed, he hath out-run us,
 But Moyse, and Valerius, follow him.

Go thou with her to the west end of the wood,

⁹ — a peevish girl,] *Peevish*, in ancient language, signifies foolish. So, in *King Henry VI.* P. I :

“ To send such *peevish* tokens to a king.” STEEVENS.

² — reckless Silvia.] i. e. careless, heedless. So, in *Hamlet* :

“ — like a puff'd and *reckless* libertine.” STEEVENS.

There is our captain : We'll follow him that's fled;
The thicket is beset, he cannot 'scape.

1 OUT. Come, I must bring you to our captain's
cave :

Fear not; he bears an honourable mind,
And will not use a woman lawlessly.

SIL. O Valentine, this I endure for thee! [*Exeunt.*

S C E N E IV.

Another part of the Forest.

Enter VALENTINE.

VAL. How use doth breed a habit in a man!
This shadowy desert, unfrequented woods,
I better brook than flourishing peopled towns :
Here can I sit alone, unseen of any,
And, to the nightingale's complaining notes,
Tune my distresses, and record my woes,³
O thou that dost inhabit in my breast,
Leave not the mansion so long tenantless ;
Left, growing ruinous, the building fall,
And leave no memory of what it was!⁴

³ ———record my woes.] To record anciently signified to sing.
So, in the *Pilgrim*, by Beaumont and Fletcher :

“ ——— O sweet, sweet ! how the birds record too ! ”

Again, in a pastoral, by N. Breton, published in *England's Helicon*,
1614 :

“ Sweet Philomel, the bird that hath the heavenly throat,

“ Doth now, alas ! not once afford recording of a note.”

Again, in another *Dittie*, by Tho. Watson, *ibid* :

“ Now birds record with harmonie.”

Sir John Hawkins informs me, that to record is a term still used
by bird-fanciers, to express the first essays of a bird in singing.

STEEVENS.

⁴ O thou that dost inhabit in my breast,
Leave not the mansion so long tenantless ;
Left, growing ruinous, the building fall,
And leave no memory of what it was !] It is hardly possible to

Repair me with thy presence, Silvia;
 Thou gentle nymph, cherish thy forlorn swain!—
 What halloing, and what stir, is this to-day?
 These are my mates, that make their wills their law,
 Have some unhappy passenger in chace:
 They love me well; yet I have much to do,
 To keep them from uncivil outrages.
 Withdraw thee, Valentine; who's this comes here?
[Steps aside.]

Enter PROTEUS, SILVIA, and JULIA.

PRO. Madam, this service I have done for you,
 (Though you respect not aught your servant doth,)
 To hazard life, and rescue you from him
 That wou'd have forc'd your honour and your love.
 Vouchsafe me, for my meed, but one fair look;
 A smaller boon than this I cannot beg,
 And less than this, I am sure, you cannot give.

VAL. How like a dream is this I see and hear!
 Love, lend me patience to forbear a while. [Aside.]

SIL. O miserable, unhappy that I am!

PRO. Unhappy were you, madam, ere I came;
 But, by my coming, I have made you happy.

point out four lines, in any of the plays of Shakspeare, more remarkable for ease and elegance. STEEVENS.

And leave no memory of what it was!] So, in Marlowe's *Jew of Malta*:

“And leave no memory that e'er I was.” RITSON.

“—my meed,] i. e. reward. So, in *Titus Andronicus*:

“—thanks, to men

“Of noble minds, is honourable meed.” STEEVENS,

Again, in *Gammer Gurton's Needle*, 1575:

“O Christ! that I were sure of it! in faith he should have his meed.”

See also Spenser, and almost every writer of the times. REED.

SIL. By thy approach thou mak'st me most unhappy.

JUL. And me, when he approacheth to your
presence. [*Aside.*]

SIL. Had I been seized by a hungry lion,
I would have been a breakfast to the beast,
Rather than have false Proteus rescue me.
O, heaven be judge, how I love Valentine,
Whose life's as tender to me as my soul;
And full as much (for more there cannot be,)
I do detest false perjured Proteus:
Therefore be gone, solicit me no more.

PRO. What dangerous action, stood it next to death,
Would I not undergo for one calm look?
O, 'tis the curse in love, and still approv'd,⁶
When women cannot love where they are belov'd.

SIL. When Proteus cannot love where he's
belov'd.

Read over Julia's heart, thy first best love,
For whose dear sake thou didst then rend thy faith
Into a thousand oaths; and all those oaths
Descended into perjury, to love me.
Thou hast no faith left now, unless thou had'st two,
And that's far worse than none; better have none
Than plural faith, which is too much by one:
Thou counterfeit to thy true friend!

PRO. In love,
Who respects friend?

SIL. All men but Proteus.

PRO. Nay, if the gentle spirit of moving words
Can no way change you to a milder form,
I'll woo you like a soldier, at arms' end;
And love you 'gainst the nature of love, force you.

⁶ — and still approv'd,] *Approv'd is felt, experienced.*

SIL. O heaven!

PRO. I'll force thee yield to my desire.

VAL. Ruffian, let go that rude uncivil touch;
Thou friend of an ill fashion!

PRO. Valentine!

VAL. Thou common friend, that's without faith
or love;⁷

(For such is a friend now,) treacherous man!

Thou hast beguil'd my hopes; nought but mine eye
Could have persuaded me: Now I dare not say

I have one friend alive; thou would'st disprove me.

Who should be trusted now, when one's right hand⁸

Is perjur'd to the bosom? Proteus,

I am sorry, I must never trust thee more,

But count the world a stranger for thy sake.

The private wound is deepest:⁹ O time, most
curst!

'Mongst all foes, that a friend should be the worst!

⁷ — that's *without faith or love*;] *That's* is perhaps here used, not for *who is*, but for *id est, that is to say*. MALONE.

⁸ *Who should be trusted now, when one's right hand* —] The word *now* is wanting in the first folio. STEEVENS.

The second folio, to complete the metre, reads:

"Who shall be trusted *now* when one's right hand, —"

The addition, like *all* those made in that copy, appears to have been merely arbitrary; and the modern word [*own* which was introduced by Sir T. Hanmer] is, in my opinion, more likely to have been the author's than the other. MALONE.

What! "*all* at one fell swoop!" are they *all* arbitrary, when Mr. Malone has honoured so many of them with a place in his text? Being completely satisfied with the reading of the second folio, I have followed it. STEEVENS.

⁹ *The private wound, &c.*] I have a little mended the measure, The old edition, and all but Sir T. Hanmer's, read:

"*The private wound is deepest: O time most accurs'd.*"

JOHNSON.

Deepest, highest, and other similar words, were sometimes used by the poets of Shakspeare's age as monosyllables.

PRO. My shame and guilt confounds me.—
 Forgive me, Valentine: if hearty sorrow
 Be a sufficient ransom for offence,
 I tender it here; I do as truly suffer,
 As e'er I did commit.

VAL. Then I am paid;
 And once again I do receive thee honest:
 Who by repentance is not satisfy'd,
 Is nor of heaven, nor earth; for these are pleas'd;
 By penitence the eternal's wrath's appeas'd:—
 And, that my love may appear plain and free,
 All that was mine in Silvia, I give thee.²

So, in our poet's 133d Sonnet:

“But slave to slavery my *sweetest* friend must be.” MALONE.

Perhaps our author only wrote — “*sweet*,” which the transcriber, or printer, prolonged into the superlative — “*sweetest*.” STEEVENS.

² *All, that was mine in Silvia, I give thee.*] It is (I think) very odd, to give up his mistress thus at once, without any reason alledged. But our author probably followed the stories just as he found them in his novels as well as histories. POPE.

This passage either hath been much sophisticated, or is one great proof that the main parts of this play did not proceed from Shakspeare; for it is impossible he could make Valentine act and speak so much out of character, or give to Silvia so unnatural a behaviour, as to take no notice of this strange concession, if it had been made.

HANMER.

Valentine, from seeing *Silvia* in the company of Proteus, might conceive she had escaped with him from her father's court, for the purposes of love, though she could not foresee the violence which his villainy might offer, after he had seduced her under the pretence of an honest passion. If Valentine, however, be supposed to hear all that passed between them in this scene, I am afraid I have only to subscribe to the opinions of my predecessors. STEEVENS.

— *I give thee.*] Transfer these two lines to the end of Thurio's speech in page 287, and all is right. Why then should Julia faint? It is only an artifice, seeing Silvia given up to Valentine, to discover herself to Proteus, by a pretended mistake of the rings. One great fault of this play is the hastening too abruptly, and without due preparation, to the denouement, which shews that, if it be Shakspeare's (which I cannot doubt,) it was one of his very early performances. BLACKSTONE.

JUL. O me, unhappy!

[*Faints.*]

PRO. Look to the boy.

VAL. Why, boy! why wag! how now? what is the matter?

Look up; speak.

JUL. O good fir, my master charg'd me
To deliver a ring to madam Silvia³
Which, out of my neglect, was never done.

PRO. Where is that ring, boy?

JUL. Here 'tis: this is it. [*Gives a ring.*]

PRO. How! let me see:⁴

Why this is the ring I gave to Julia.

JUL. O, cry you mercy, fir, I have mistook;
This is the ring you sent to Silvia.

[*Shows another ring.*]

PRO. But, how cam'st thou by this ring? at my
depart,

I gave this unto Julia.

JUL. And Julia herself did give it me;
And Julia herself hath brought it hither.

PRO. How! Julia!

JUL. Behold her that gave aim to all thy oaths,⁵

³ To deliver a ring to madam Silvia;] Surely our author wrote —
"To give a ring," &c. A verse so rugged must be one of those
corrupted by the players, or their transcriber. STEEVENS.

⁴ Pro. How! let me see: &c.] I suspect that this unmetrical
passage should be regulated as follows:

Pro. How! let me see it: Why, this is the ring
I gave to Julia.

Jul. 'Cry you mercy, fir,
I have mistook: this is the ring you sent
To Silvia.

Pro. But how cam'st thou by this?
At my depart, I gave this unto Julia. STEEVENS.

⁵ Behold her that gave aim to all thy oaths,] So, in *Titus Andro-*
nicius, Act V. sc. iii:

But gentle people, give me aim a while."

And entertain'd them deeply in her heart:
 How oft hast thou with perjury cleft the root?⁶
 O Proteus, let this habit make thee blush!
 Be thou asham'd, that I have took upon me
 Such an immodest rayment; if shame live⁷
 In a disguise of love:
 It is the lesser blot, modesty finds,
 Women to change their shapes, than men their
 minds.

PRO. Than men their minds! 'tis true: O heaven!
 were man

But constant, he were perfect: that one error
 Fills him with faults; makes him run through all
 sins:

Inconstancy falls off, ere it begins:
 What is in Silvia's face, but I may spy
 More fresh in Julia's with a constant eye?

VAL. Come, come, a hand from either:
 Let me be blest to make this happy close;
 'Twere pity two such friends should be long foes.

PRO. Bear witness, heaven, I have my wish for
 ever.

JUL. And I have mine.⁸

Both these passages allude to the *aim-crier* in archery. So, in *The Merry Wives of Windsor*, A& III. sc. ii: "—all my neighbours shall cry aim." See note, *ibid.* STEEVENS.

⁶ *How oft hast thou with perjury cleft the root?*] Sir T. Hanmer reads — *cleft the root on't.* JOHNSON.

— *cleft the root?*] i. e. of her heart. MALONE.

⁷ — *if shame live* —] That is, *if it be any shame to wear a disguise for the purposes of love.* JOHNSON.

⁸ *And I have mine.*] The old copy reads —
 "And I mine."

I have inserted the word *have*, which is necessary to metre, by the advice of Mr. Ritson. STEEVENS.

Enter Out-laws, with DUKE and THURIO.

OUT. A prize, a prize, a prize!

VAL. Forbear, I say; it is my lord the duke.⁹
Your grace is welcome to a man disgrac'd,
banish'd Valentine.

DUKE. Sir Valentine!

THU. Yonder is Silvia; and Silvia's mine.

VAL. Thurio give back, or else embrace thy
death;

Come not within the measure² of my wrath:
Do not name Silvia thine; if once again,
Milan shall not behold thee.³ Here she stands,
Take but possession of her with a touch;—
I dare thee but to breathe upon my love.—

THU. Sir Valentine, I care not for her, I;
I hold him but a fool, that will endanger
His body for a girl that loves him not:
I claim her not, and therefore she is thine.

DUKE. The more degenerate and base art thou,

⁹ Forbear, *I say; it is my lord the duke.*] The old copy, without regard to metre, repeats the word *forbear*, which is here omitted.
STEEVENS.

² — *the measure*—] The length of my sword, the reach of my anger. JOHNSON.

³ Milan *shall not behold thee.*] All the editions—*Verona shall not behold thee.* But, whether through the mistake of the first editors, or the poet's own carelessness, this reading is absurdly faulty. For the threat here is to Thurio, who is a Milanese; and has no concern, as it appears, with Verona. Besides, the scene is betwixt the confines of Milan and Mantua, to which Silvia follows Valentine, having heard that he had retreated thither. And, upon these circumstances, I ventured to adjust the text, as I imagine the poet must have intended; i. e. Milan, *thy country shall never see thee again: thou shalt never live to go back thither.*

THEOBALD.

To make such means for her as thou hast done,⁴
 And leave her on such slight conditions.—
 Now, by the honour of my ancestry,
 I do applaud thy spirit, Valentine,
 And think thee worthy of an empress' love.⁵
 Know then, I here forget all former griefs,⁶
 Cancel all grudge, repeal thee home again.—
 Plead a new state⁷ in thy unrival'd merit,
 To which I thus subscribe,—sir Valentine,
 Thou art a gentleman, and well deriv'd;
 Take thou thy Silvia for thou hast deserv'd her.

VAL. I thank your grace; the gift hath made me
 happy.

I now beseech you, for your daughter's sake,
 To grant one boon that I shall ask of you.

DUKE. I grant it, for thine own, whate'er it be.

VAL. These banish'd men, that I have kept withal,
 Are men endued with worthy qualities;
 Forgive them what they have committed here,
 And let them be recall'd from their exile:
 They are reformed, civil, full of good,
 And fit for great employment, worthy lord.

DUKE. Thou hast prevail'd: I pardon them, and
 thee;

⁴ *To make such means for her as thou hast done,*] i. e. to make such interest for, to take such disingenuous pains about her. So, in *King Richard III*:

“One that made means to come by what he hath.”

STEEVENS.

⁵ *And think thee worthy of an empress' love.*] This thought has already occurred in the fourth scene of the second act:

“He is as worthy for an empress' love.” STEEVENS.

⁶ — *all former griefs,*] Griefs in old language frequently signified *grievances, wrongs*. MALONE.

⁷ *Plead a new state* —] Should not this begin a new sentence? *Plead* is the same as *plead thou*. TYRWHITT.

I have followed Mr. Tyrwhitt's direction. STEEVENS.

Dispose of them as thou know'st their deserts.

Come, let us go; we will include all jars⁸
With triumphs,⁹ mirth, and rare solemnity.

VAL. And, as we walk along, I dare be bold
With our discourse to make your grace to smile:
What think you of this page, my lord?

DUKE. I think the boy hath grace in him; he
blushes.

VAL. I warrant you, my lord; more grace than
boy.

DUKE. What mean you by that saying?

VAL. Please you, I'll tell you as we pass along,
That you will wonder, what hath fortun'd.—
Come, Proteus; 'tis your penance, but to hear
The story of your loves discovered:
That done, our day of marriage shall be yours;
One feast, one house, one mutual happiness.

[*Exeunt.*²

⁸ — include *all jars* —] Sir Tho. Hammer reads — *conclude.*

JOHNSON.

To include is to shut up, to conclude. So, in *Macbeth*:

“ — and shut up

“ In measureless content.”

Again, in Spenser's *Faery Queen*, B. IV. c. ix:

“ And for to shut up all in friendly love.” STEEVENS.

⁹ With triumphs,] *Triumphs* in this and many other passages of Shakspeare, signify Masques and Revels, &c. So, in *K. Henry VI.* P. III:

“ With stately triumphs, mirthful comic shews.”

STEEVENS.

² In this play there is a strange mixture of knowledge and ignorance, of care and negligence. The versification is often excellent, the allusions are learned and just; but the author conveys his heroes by sea from one inland town to another in the same country; he places the emperor at Milan, and sends his young men to attend him, but never mentions him more; he makes Proteus, after an interview with Silvia, say he has only seen her picture; and, if we

may credit the old copies, he has, by mistaking places, left his scenery inextricable. The reason of all this confusion seems to be, that he took his story from a novel, which he sometimes followed, and sometimes forsook, sometimes remembered, and sometimes forgot.

That this play is rightly attributed to Shakspeare, I have little doubt. If it be taken from him, to whom shall it be given? This question may be asked of all the disputed plays, except *Titus Andronicus*; and it will be found more credible, that Shakspeare might sometimes sink below his highest flights, than that any other should rise up to his lowest. JOHNSON.

Johnson's general remarks on this play are just, except that part in which he arraigns the conduct of the poet, for making Proteus say, that he had only seen the picture of Silvia, when it appears that he had had a personal interview with her. This, however, is not a blunder of Shakspeare's, but a mistake of Johnson's, who considers the passage alluded to in a more literal sense than the author intended it. Sir Proteus, it is true, had seen Silvia for a few moments; but though he could form from thence some idea of her person, he was still unacquainted with her temper, manners, and the qualities of her mind. He therefore considers himself as having seen her picture only. — The thought is just, and elegantly expressed. — So, in *The Scornful Lady*, the elder Loveless says to her:

“ I was mad once when I loved pictures ;

“ For what are shapes and colours else, but pictures ? ”

M. MASON.

Mr. Ritson's reply to the objections of Mr. Tyrwhitt, was not only too long to appear in its proper place, but was communicated too late to follow the note on which it was founded. STEEVENS.

Pro. O, how this spring of love resembleth, &c. pp. 191, 192, 193.

The learned and respectable writer of these observations is now unfortunately no more; but his opinions will not on that account have less influence with the readers of Shakspeare: I am therefore still at liberty to enforce the justice and propriety of my own sentiments, which I trust I shall be found to do with all possible delicacy and respect toward the memory and character of the truly ingenious gentleman from whom I have the misfortune to differ. I humbly conceive that, upon a more mature consideration, Mr. Tyrwhitt would have admitted, that, if the proposed method of printing the words in question were once proved to be right, it would be of little consequence whether the discovery had ever been “adopted before,” or could “be followed in the pronunciation of them, without the help of an entire new system of spelling.”

which, in fact, is the very object I mean to contend for; or rather for a system of spelling, as I am perfectly confident we have none at present, or at least I have never been able to find it. We are not to regard the current or fashionable orthography of the day, as the result of an enquiry into the subject by men of learning and genius; but rather as the mechanical or capricious efforts of writers and printers to express by letters, according to their ear, the vulgar speech of the country, just as travellers attempt that of the Chick-saws or Cherokees, without the assistance of grammar, and utterly ignorant or regardless of consistency, principle, or system. This was the case in Caxton's time, when a word was spelled almost as many different ways as it contained letters, and is no otherwise at this day; and, perhaps, the prejudices of education and habit, even in minds sufficiently expanded and vigorous on other subjects, will always prevent a reform, which it were to be wished was necessary to objects of no higher importance. Whether what I call the *right method* of printing these words be "such as was never adopted before by any mortal," or not, does not seem of much consequence; for, reasoning from principle and not precedent, I am by no means anxious to avail myself of the inconsistencies of an age in which even scholars were not always agreed in the orthography of their own name: a sufficient number of instances will, however, occur in the course of this note to shew that the remark was not made with its author's usual deliberation; which I am the rather disposed to believe, from his conceiving that this method could not "be followed in pronunciation;" since were it universally adopted, pronunciation neither would nor possibly could be affected by it in any degree whatever. "Fanciful and unfounded" too as my "supposed canon" may be, I find it laid down in Ben Jonson's *Grammar*, which expressly says that "the second and third person singular of the present are made of the first by adding *est* and *eth*, which last is sometimes shortened into *s*." And afterward speaking of the first conjugation, he tells us that "it fetcheth the time past from the present by adding *ed*." I shall have reason to think myself peculiarly unfortunate, if, after my hypothesis is "allowed in its utmost extent," it will not prove what it was principally formed to do, *viz.* that Shakspeare has not taken a liberty in extending certain words to suit the purpose of his metre. But, surely, if I prove that he has only given those words as they ought to be written, I prove the whole of my position, which should cease, of course, to be termed or considered an hypothesis. A mathematical problem may, at first sight, appear "fanciful and unfounded" to the ablest mathematician, but his assent is ensured by its demonstration. I may safely admit that the words in question are "more frequently used" by our author's contemporaries, and by himself, "without the additional syllable;" as this will only shew that his contemporaries and himself have "more fre-

quently" taken the liberty of shortening those words, than written them at length. Such a word as *alarm'd*, for instance, is generally, perhaps constantly, used by poets as a dissyllable; and yet, if we found it given with its full power *a-larm-ed*, we should scarcely say that the writer had taken the liberty of lengthening it a syllable. Thus too the word *diamond* is usually spoken as if two syllables, but it is certainly three, and is so properly given by Shakspeare:

"Sir, I must have that *diamond* from you."

Hadst is now a monosyllable, but did our author therefore take a liberty in writing *Hadeſt*?

"Makes ill deeds done. *Hadeſt* thou not been by."

Not only this word, but *mayeſt*, *doeſt*, *doeth*, and the like are uniformly printed in the *bible* as dissyllables. Does Butler, to serve his rhyme, stretch out the word *brethren* in the following passage?

"And fierce auxiliary men,

"That came to aid their *brethren*."

Or does he not rather give it, as he found it pronounced, and as it ought to be printed? The word *idly* is still more to the purpose: It is at present a dissyllable; what it was in Shakspeare's time may appear from his *Comedy of Errors*, 1623:

"God helpe poore foules how *idly* doe they talk:"

or, indeed, from any other passage in that or the next edition, being constantly printed as a trisyllable. So, again in Spenser's *Fairy Queene*, 1609. 1611:

"Both staring fierce, and holding *idly*."

And this orthography, which at once illustrates and supports my system, appears in Shelton's *Don Quixote*, Sir T. Smith's *Commonwealth*, Goulart's *Histories*, Holinshed's *Chronicle*, and numberless other books; and consequently proves that the word was not stretched out by Spenser to suit the purpose of his metre, though I am aware that it is misspelled *idly* in the first edition, which is less correctly printed. But the true and established spelling might have led Mr. Seward and Dr. Farmer to a better reading than *gently*, in the following line of Beaumont and Fletcher:

"For when the west wind courts her *gently*."

Proved, I suppose, is rarely found a dissyllable in poetry, if even pronounced as one in prose; but, in the *Articles of Religion*, Oxford, 1728, it is spelled and divided after my own heart: "— whatsoever is not read therein, nor may be *prove-ed* thereby, &c." The words *observation* and *affection* are usually pronounced, the one as consisting of three, the other of four syllables, but each of them is in reality a syllable longer, and is so properly given by our author:

"With *observation*, the which he vents:"

"Yet have I fierce *affections*, and think."

Examples, Indeed, of this nature would be endless; I shall therefore content myself with producing one more, from the old ballad of *The Children in the Wood*:

"You that executors be made,
"And *overseers* eke."

In this passage the word *overseers* is evidently and properly used as a quadrifyllable; and, in one black letter copy of the ballad, is accurately printed as such, *overseers*; which, if Shakspeare's orthography should ever be an editor's object, may serve as a guide for the regulation for the following line:

"The high *all-seer* that I dallied with."

Of the words quoted by Mr. Tyrwhitt, as instances of the liberty supposed to have been taken by Shakspeare, those which I admit to be properly a syllable shorter, certainly obtained the same pronunciation in the age of this author which he has annexed to them. Thus *country*, *monstrous*, *remembrance*, *assembly*, were not only pronounced, in his time, the two first as *three*, the other as *four* syllables, but are so still; and the reason, to borrow Mr. Tyrwhitt's words, "must be obvious to every one who can pronounce the language." *Henry* was not only usually pronounced, (as indeed it is at present,) but frequently written as a trisyllable; even in prose. Thus in Dr. Hutton's *Discourse on the Antiquities of Oxford*, at the end of Hearne's *Textus Roffensis*, "King *Henery* the eighth colledge." See, upon this subject, *Wallis's Grammatica*, p. 57. That Mr. Tyrwhitt should have treated the words *angry*, *humbler*, *nobler*, used as trisyllables, among those which could "receive no support from the supposed canon," must have been owing to the obscure or imperfect manner in which I attempted to explain it; as these are, unluckily, some of the identical instances which the canon, if a canon it must be, is purposely made to support, or rather, by which it is to be supported: an additional proof that Mr. Tyrwhitt, though he might think it proper to reprobate my doctrine as "fanciful and unfounded," did not give himself the trouble to understand it. This canon, in short, is nothing but a most plain and simple rule of English grammar, which has, in substance, at least, been repeated over and over:—Every word, compounded upon the principles of the English or Saxon language, always preserves its roots unchanged: a rule which, like all others, may be liable to exceptions, but I am aware of none at present. Thus *humbler* and *nobler*, for instance, are composed by the adjectives *humble*, *noble*, and *er*, the sign of the comparative degree; *angry*, of the noun *anger*, and *y* the Saxon adjective termination *ig*. In the use of all these, as trisyllables, Shakspeare is most correct; and that he is no less so in *England*, which used to be pronounced as three syllables, and is so still, indeed, by those who do not acquire the pronunciation of their mother tongue from the books of purblind pedants, who

want themselves the instruction they pretend to give, will be evident from the etymology and division of the word, the *criteria* or touchstones of orthography. Now, let us divide *England* as we please, or as we can, we shall produce neither its roots nor its meaning; for what can one make of the *land* of the *Engs* or the *gland* of the *Ens*? but write it as it ought to be written, and divide it as it ought to be divided, *En-gle-land*, (indeed it will divide itself, for there is no other way) and you will have the sense and derivation of the word, as well as the origin of the nation, at first sight; from the Saxon *Engla landa* the *land* or *country* of the *Engles* or *Angles*: just as *Scotland*, *Ireland*, *Finland*, *Lapland*, which neither ignorance nor pedantry has been able to corrupt, design the country of the *Scot*, the *Ire* the *Fin*, and the *Lap*: and yet in spite of all sense and reason, about half the words in the language are in the same awkward and absurd predicament, than which nothing can be more distorted and unnatural; as, I am confident it must have appeared to Mr. Tyrwhitt, had he voluntarily turned his attention that way, or actually attempted, what he hastily thought would be very easy, to shew that this “supposed canon was quite fanciful and unfounded;” or, in short, as it will appear to any person, who tries to subject the language to the rules of syllabication, or in plainer English to spell his words; a task which, however useful, and even necessary, no Dictionary-maker has ever dared to attempt, or, at least, found it possible to execute. Indeed, the same kind of objection which Mr. Tyrwhitt has made to my system might be, and, no doubt, has, by superficial readers, been frequently made to his own, of inserting the final syllable in the genitives *Peneus's*, *Theseus's*, *Venus's*, *ox's*, *ass's*, *St. James's*, *Thomas's*, *Wallis's*, &c. and printing, as he has done, *Peneuses*, *Theseuses*, *Venuses*, *oxes*, *asses*, *St. Jameses*, *Thomases*, *Wallises*; an innovation neither less singular nor more just, than the one I am contending for, in the conjugation, or use in composition, of *resemble*, *wrestle*, *whistle*, *tickle*, &c. But, as I am conscious that *I burn day-light*, so my readers are probably of opinion that *the game is not worth the candle*: I shall, therefore, take the hint; and, to shew how much or little one would have occasion, in adopting my system, to deviate from the orthography at present in use, I beg leave, in the few words I add, to introduce that which, as a considerable easy and lasting improvement, I wish to see established. Tedious, then, as my note has become, and imperfect as I am obliged to leave it, I flatter myself I have completely justified this divineest of authors from the ill founded charge of racking his words, as the tyrant did his captives. I hope too I have, at the same time, made it appear that there is something radically defective and erroneous in the vulgar methods of spelling, or rather misspelling; which requires correction. A lexicographer of eminence and ability will have it

very much in his power to introduce a systematical reform, which, once established, would remain unvaried and invariable as long as the language endured. This Dr. Johnson might have had the honour of; but, learned and eloquent as he was, I must be permitted to think that a profound knowledge of the etymology, principles, and formation of the language he undertook to explain, was not in the number of those many excellencies for which he will be long and deservedly admired. RITSON.

THE END OF THE FOURTH VOLUME.



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joined to Doddsley's Collection of Old Plays published in the year
1780. REED.

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e year